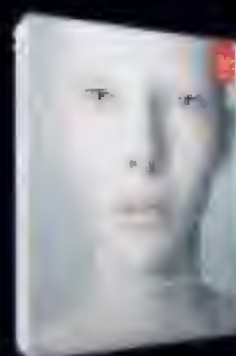


NEWS



THE LEICA M THAT
CAN'T SHOOT COLOUR



PHOTOSHOP CS6
SOFTWARE ON TEST

Saturday 26 May 2012

amateur

Photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

www.amateurphotographer.co.uk



ON TEST

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NEW PHOTOSHOP CS6

What does Adobe's CS6 have
to offer the photographer?



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THE WORLD UP CLOSE

Macro photos that win prizes



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MONOCHROME ONLY

Leica's new black & white-only
digital rangefinder

LEICA VS LEICA-LIKES



LEICA M9,
SONY NEX-7
AND
FUJIFILM X-PRO1

PAGE 49



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Amateur Photographer For everyone who loves photography

THERE'S nothing quite like a trip out along a country lane on a sunny day with the roof down. The pungent leather seats are deep and springy; the stylish old motor, highly polished and sparkling in the afternoon sun, drawing cheers, waves and admiration from all who see her. Restoring an old car is something I know nothing about, except that it is expensive, occupies every free moment and makes the underside of your nails black.

Restoring an old camera is usually a much more straightforward process, if only because they tend to work anyway and tend not to hole with rust. Often a major job involves some dusting, a wipe with a damp cloth and fishing spider corpses from unwisely

chosen resting places. You'll find the old girl is up and running in no time at all and she'll draw just as much attention as a Morris Traveller or a cool Triumph Stag. I'm not talking Rolls-Royces or Bentleys, but the beautiful everyday cars that are full of character, and cameras that look wonderful and are fun to use. Fuel can be a problem for ancient wheels and some film sizes have disappeared. But with a sheet of printing paper and some scissors (see pages 33-36), you'll feel the wind through your hair in no time.



Damien Demolder
Editor

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YOU ANSWERED...

A Yes, it would be brilliant	30%
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Frederick James Wilfred's images of life in London in years gone by

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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APN News

News | Analysis | Comment | PhotoDiary 26/5/12



There will be Ricoh-branded cameras, until next year

Industry insider claims, page 6

• Dedicated b&w Leica M • Claimed to boost image quality

LEICA UNVEILS B&W-ONLY M CAMERA

LEICA has unveiled what it bills as the first digital rangefinder with a dedicated full-frame monochrome sensor – claimed to produce higher-quality photos than a colour-capable model.

The firm hopes to exploit what it sees as a surge in demand for black & white photography, as it continues to stress the 'significant role' played by the Leica M9 in turning around the fortunes of the German company since the camera was first launched in September 2009.

Leica describes the M Monochrom as a 'pure black & white rangefinder camera, using a newly designed 18-million-pixel CCD specifically created for the capture of light in its purest form'.

It is due out in the UK at the end of July, priced £6,120 body only.

Leica Camera's M-system product manager, Jesko von Oeynhausen, said: 'Black & white photography has become more popular than ever before, with photographers continuing to be fascinated by it as an expressive medium.'

'This is confirmed by the numerous monochrome images presented to us by members of the Leica M community, with whom we are in constant contact.'

Oeynhausen claimed that the new camera brings 'enormous technical benefit' and is capable of delivering 'consistent and authentic results'.

The firm, which will make the camera at its Solms plant, added: 'With this new sensor, there is no Bayer pattern filter (colour filter array), which means it never separates the light into colours,



Leica claims its M Monochrom 'opens up a previously untapped level of quality and creative potential'. It is due out at the end of July, priced £6,120 body only

and subsequently there is no need for complicated colour algorithms.'

The company adds: 'The silicon chip [CCD] itself isn't significantly different from the one in the regular M9.'

'However, instead of either red, green or blue filters on the top of each sensor pixel, the monochrome CCD has clear filters, rendering all its pixels sensitive to all wavelengths of light.'

Leica claims that the black & white sensor's 'enhanced native sensitivity' allows it to deliver 'similar results at ISO 320 to what its RGB sibling delivers at ISO 160'.

It not only delivers less noise, according to Leica, but a different type to that produced by an RGB sensor. 'It is mostly a fine noise that doesn't obliterate equally fine detail as long as the contrast of the latter is sufficient to stand out against the noise.'

Features include a raw data histogram display and 'extremely low, fine-grain image noise up to ISO 10,000'.

The raw data histogram displays unprocessed information and helps

ensure optimum exposure.

Leica says that the camera delivers '100% sharper images thanks to the direct processing of raw data with no interpolation'.

As with the M9, the 2.5in LCD screen has a resolution of 230,000 pixels.

Photographers can add digital effects such as sepia, 'cold' or selenium toning to JPEG-format image files, in-camera.

Leica also claims that the sensor is 'perfectly-matched' to its M lenses: 'As the sensor does not "see" colours, every pixel records true luminance values – as a result, it delivers "true" black & white images that are significantly sharper than comparable exposures from a camera with a colour-sensitive sensor, and images that require very little or no further image processing.'

Leica has also launched a new M Monochrom print service, allowing photographers to have their images printed on 'premium-quality baryte paper'.

The Leica M Monochrom will be bundled with Adobe Photoshop Lightroom and Nik Silver Efex Pro 2 software.

A spokesman added: 'Since the launch of the Leica M9... Leica's annual results have been correspondingly positive, and the company is now reporting record revenues.'

LATEST
NEWS
ONLINE

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AMERICAN CLAIMS SONY TITLE

AMERICAN photographer Mitch Dobrowner has won the \$25,000 Sony World Photography Awards title.

Dobrowner clinched the L'iris d'Or honour with a series of images entitled Storms (see image, right), in a contest that attracted more than 100,000 entries.

Receiving the coveted title, Dobrowner, who first took up photography using

an Argus rangefinder camera, said: 'In landscape photography, there is one moment that will never be the same again. I want my images to do the speaking. That's what photography is all about.'

The Open title went to Tobias Bräuning, whose work was featured in AP 5 May.

The awards were presented at the Hilton Hotel in central London.



© MITCH DOBROWNER, PROFESSIONAL WINNER, L'IRIS D'OR SONY WORLD PHOTOGRAPHY AWARDS 2012

SNAP SHOTS

● Award-winning photojournalist Horst Faas has died, aged 79. In 1965, Horst won a Pulitzer Prize for his coverage of the Vietnam War, the first of two such honours. 'Horst Faas didn't just cover the fighting – he also recruited and trained new talent from among foreign and Vietnamese freelancers,' reported Associated Press, the agency for which the German photographer worked as chief of photo operations. His death was announced as we went to press.

● Nikon customers can claim cashback on FX lenses. The deals, which run until 30 September 2012, apply to FX lenses when bought with a D4, D800 or D800E DSLR. The maximum claimable is £180 on purchases of a Nikkor 14-24mm f/2.8 lens. For full details visit www.nikon.co.uk/cashback.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

A week of photographic opportunity

PHOTODIARY

Wednesday 23 May

EXHIBITION Out of Time: Contemporary Palladium Prints, until 26 May at Apothecary Gallery CIC, London W6 8NH. Visit www.londonapothecary.co.uk. **EXHIBITION** Compulsion by Alex Prager, until 26 May at Michael Hoppen Gallery, London SW3 3TD. Tel: 0207 352 3649. Visit www.michaelhoppengallery.com.

Thursday 24 May

EXHIBITION The Post Office in Pictures, until 31 August at Lumen URC, London WC1H 9RS. Visit www.postalheritage.org.uk/inpictures. **EXHIBITION** Larger than Life by Rene Burri, until 9 June at Atlas Gallery, London W1U 7NF. Tel: 0207 224 4192. Visit www.atlasgallery.com.



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Friday 25 May

EXHIBITION Low Pressure by Edward Hopley, until 26 May at Quaglinos' restaurant, London SW1Y 6AJ. Tel: 0207 930 6767. Visit www.quaglinos-restaurant.co.uk. **EXHIBITION** 1984 Looks Like This by David Dunnico, until 1 July at Salford Museum and Art Gallery, Manchester M5 4WU. Tel: 0161 778 0800. Visit www.salford.gov.uk.

Saturday 26 May

EXHIBITION Iconic Photographs by music photographer Bill Orchard, until 23 June at Haylett's Gallery, Essex CM9 5PJ. Tel: 01621 851669. Visit www.haylettsgallery.com. **EXHIBITION** From Sermons in Stone to Monsters of Modernity (early French architectural photography), final day at James Hyman Photography, London W1S 3PD. Tel: 0207 494 3857. Visit www.jameshymanphotography.com.

Sunday 27 May

EXHIBITION Infra (images from Democratic Republic of Congo) by Richard Mosse, until 10 June at Open Eye Gallery, Liverpool L3 1BP. Tel: 0151 236 6768. Visit www.openeye.org.uk. **EXHIBITION** Out of Focus: Photography (photographic work by 38 artists), until 22 July at Saatchi Gallery, London SW3 4RY. Visit www.saatchi-gallery.co.uk.

Monday 28 May

EXHIBITION Clay, Cloth and Camera, includes landscape images by John Eastwood, until 8 June at Jobling Gowler Solicitors, Cheshire SK11 8AD. Tel: 01625 614250. Visit www.art.250parklane.co.uk. **EXHIBITION** A City in the Mind by Peter Fraser, until 21 July at Brancolini Grimaldi, London W1S 4JJ. Tel: 0207 493 5721. Visit www.brancolinigrimaldi.com.



© JOHN EASTWOOD

Tuesday 29 May **LATEST AP ON SALE**

EXHIBITION Celebrating the Life of the Yorkshire Princess, until 17 June at Harewood House, Leeds LS17 9LG. Tel: 0113 218 1010. Visit www.harewood.org. **EXHIBITION** The Falklands, 1982, outdoor exhibition until July 2014 at IWM North, Manchester M17 1TZ. Tel: 0161 836 4000. Visit www.iwm.org.uk.

Ricoh-branded cameras on way out?

RICOH ISSUES CAMERA BRAND STATEMENT

RICOH has released a statement in response to a suggestion that Ricoh-branded compact cameras will disappear from 2013, following the firm's takeover of Pentax announced last year.

The statement came after a source close to Pentax told AP: 'I think there will still be a few cameras launched under the Ricoh brand until next year – so there will be Pentax and Ricoh.'

'There will still be some very high-end Ricoh products, and then next year...'

The source added that Ricoh is set to eventually disappear as a camera brand.

However, Ricoh has stoutly refuted the claim. Kazunobu Saiki, general manager for Ricoh's European camera business,



told AP: 'This is not true at all. We will provide the digital cameras to meet customer satisfaction – Ricoh-branded and Pentax-branded.'

Pentax UK's public relations department declined to issue an official comment.

A spokesperson said: 'I can confirm there are no public or official statements available from Pentax UK at this time.'



© JEAN CAZALS

FRENCHMAN SCOOPS FOOD PHOTO AWARD

A FRENCH photographer's image of pigs in a field has beaten more than 3,000 entries to win a global food photography competition.

Photographer Jean Cazals, who is based in London, pocketed £5,000 by claiming the first Pink Lady Food

Photographer Awards title.

Jean's winning entry, 'Black Pigs' (above), came top in the contest's Food in the Field category.

Competition judges included Michelin-starred chefs. The awards were presented at the Mall Galleries in central London.

THIEVES IN £1M CAMERA HEIST

DETECTIVES are investigating the theft of DSLRs, camcorders and lenses worth £1m from a warehouse in Brentford, Middlesex.

CVP, which supplies equipment to the BBC, was raided on 17 February. The haul included six Canon EOS 7D bodies, an

EOS 60D and five EOS C300 EF-mount professional camcorders.

A spokesman for CVP told us: 'They broke into an adjacent unit and burst through an internal wall. They drove a truck through the wall twice and loaded [the equipment] from the back of shelves.'

SNAP SHOTS

● Kodak's revenue fell 27% in the first three months of 2012, partly due to its planned exit from digital cameras. The firm also blamed the fall on the decline of its film business, and a tax refund it had to pay as part of an intellectual property licensing agreement. The group's overall net loss increased by almost 50% to \$366m. The consumer division recorded a \$23m lower loss than the same period the year before. Consumer inkjet revenue grew 34%.

● Lomo has given its camera line a splash of colour for the summer. Quirky named models include the La Sardina St Tropez, a flashless camera priced £59, and La Sardina Capri, a £99 model that comes with a flash. For details visit www.lomography.com.

● A book that catalogues 1,300 plate photos from the 19th century has won the 2012 Kraszna-Krausz Best Photography Book Award. Judges praised *Carleton Watkins: The Complete Mammoth Photographs* as a 'book that every scholar, curator or collector with an interest in the history of photography will want...'



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

Revelations follow alert from AP reader last month

BOOTS MAY CLOSE ALL FILM PHOTO LABS

BOOTS will not rule out that it may be forced to close its entire fleet of 520 traditional film processing labs, putting hundreds more jobs at risk.

The news comes as a source confirmed to AP that 160 in-store labs are set to be scrapped, affecting 200 jobs.

AP can reveal that six Boots stores have already seen their labs close as part of the nationwide shake-up.

'Digital cameras have been around for a long time,' said the source, who suggested that closures are inevitable if the service is no longer being used.

'While there is demand, the service will always be there.'

However, the source added: 'We can't say how things will change in the future.'

AP understands that the chain has not discussed the closure of further labs, other than the 160 already planned.

Boots will, instead, outsource film processing at the affected branches.

The fresh revelations follow a report in AP a few weeks ago confirming that a branch in Surrey had cancelled all in-store film processing (see *News*, AP 28 April).

However, Boots has refused to say where customers' films will be sent for processing, or whether the service will be more expensive.

Nor would the company tell AP how many workers it employs at its 520 film



photo labs nationwide.

Boots expects to redeploy the 200 affected staff, relating to the closures already announced, elsewhere in the same store.

Boots UK said in a statement: 'The way our customers use photo services in the market has changed significantly over recent years, and as a result, we are updating the service across a number of our stores.'

'We are not closing the photo departments in stores, but adapting some

of their services to respond to changing customer demands.

'Customers will still be able to use the instant print services and will have the opportunity to order lab-quality prints and creative products, which will continue to be available via in-store kiosks.'

'We are working to offer redeployment opportunities for those employees potentially impacted by this change.'

Boots has yet to announce the timing of the closures.

Use of anti-terror law continues, Home Office figures show

POLICE USE OF 'TERRORIST' LAW SURGES AFTER RANDOM SEARCHES SCRAPPED



POLICE stopped and searched hundreds more people in London, on reasonable suspicion they were terrorists, in the 12 months after random stops were scrapped in July 2010.

The Home Office statistics do not show how many of those stopped were taking photographs at the time.

Although police use of the once widely used Section 44 anti-terror law has now ceased, officers still have the power to stop suspects under Section 43 of the Terrorism Act.

Unlike the 'no suspicion' Section 44, Section 43 requires an officer to 'reasonably suspect' a person of actually being a terrorist, before conducting a stop and search to find out whether they are carrying anything that may provide evidence they are a terrorist.

Section 43 stops rose by 237, to 1,283, in the year that followed the Home Secretary's curtailment of Section 44 on 8 July 2010.

This represents an increase of more than 22% on the previous year.

From 1 October 2010 to 30 September 2011, the number of stops made under Section 43 jumped 34% compared to the previous 12 months.

Of the 1,212 people stopped and searched under Section 43, 33 were arrested, the recently released figures show.

The recent rise in Section 43 stops came on the back of a 42% fall – down from 1,817 (July 2008–June 2009) to 1,046 a year later.

However, the Section 43 figures are dwarfed by the number of stops made under Section 44 before it was abolished. Section 44 was used 75,494 times by police forces nationwide from July 2009–June 2010.

Meanwhile, Section 47A of Terrorism Act 2000 – which was brought in as a 'more targeted and proportionate' power to Section 44 – was not used once by British police forces from April–September 2011, according to the figures.

Earlier this year, the Metropolitan Police refused to reveal how many photographers it stops under anti-terror laws – on grounds of cost – following a freedom of information request lodged by AP.

This was the second time the Met had rejected a freedom of information request submitted by the magazine.

In recent years, amateur and professional photographers have been at the forefront of campaigns calling for a review of terrorism legislation, after many protested that their freedom to take pictures in public was being abused.

The Government published its counter-terrorism review last year.

AP
THIS
WEEK
IN...

1936

The advent of the modern miniature camera has done much to change this. These little marvels can be carried about always—in fact, worn like one's watch. Opportunities continue to present themselves during all the hours of daylight of making pictures full of interest in many ways, and the ever-present miniature camera, being pocketable, can be on the spot with a usefulness rivalling Aladdin's lamp.

Personally, I have made...

This week in 1936, AP's *Camera on the Job* feature by Alan E Purches outlined the benefits of the 'modern miniature camera' in changing photography from a weekend hobby to an everyday pursuit. 'These little marvels can be worn carried about always – in fact, worn like one's watch. Opportunities continue to present

themselves during all the hours of daylight of making pictures full of interest in many ways, and the ever-present miniature camera, being pocketable, can be on the spot with a usefulness rivalling Aladdin's lamp.'



Camera on the Job: The Lunch Hour

SNAP SHOTS

● An exhibition by Henri Cartier-Bresson is among a series of shows set to provide a platform to help disadvantaged youngsters. Pupils from schools in poorer parts of London will be able to take part in photography workshops and tours, alongside the exhibitions, following a tie-up between Somerset House in London and the Positive View Foundation, a group that provides photo grants to charities. Henri Cartier-Bresson: The Legacy is due to take place at Somerset House, London WC2R 1LA, from 8 November 2012 until 27 January 2013.

● A 'disposable' Ikea-branded camera made from cardboard has been spotted at a recent European press event. It features two AA batteries and stores up to 40 images using a built-in memory stick. Photos can be transferred using a USB port, according to gadget website Gizmodo. It was reported that the camera was inside press kits given to journalists at a design show in Milan, Italy.



Flooding leads to faster machinery

NIKON SPEEDS UP DSLR OUTPUT

IN AN ironic quirk of fate, the installation of 'faster' machinery at Nikon's DSLR factory in Thailand would not have gone ahead were it not for last year's floods, according to the head of Nikon UK.

The firm's managing director Michio Miwa told AP that new machines were brought in only after the existing machinery was ruined by two-metre-high water levels at the Thai plant, which is located in the Rojana Industrial Park, Ayutthaya.

The first floor of all buildings at the premises were submerged in the disaster.

Nikon is believed to manufacture around 90% of all its DSLRs and 60% of its interchangeable lenses in Thailand.

The Ayutthaya plant normally churns out about five million DSLRs per year, and a similar number of lenses.

Nikon recently told journalists that the DSLR production at the Thai plant is now up to full capacity.

CLUBNEWS

Club news from around the country

1066 MONO PHOTOGRAPHIC

The group's annual exhibition takes place from 21 July-5 August at Stade Hall, The Stade, Rock-a-Nore Road, Old Town, Hastings, East Sussex.

DEESIDE PHOTOGRAPHIC SOCIETY

The society's recent photo contest saw Phil Tilston win first prize in the digital section and the overall title. Allan Washbrook scooped top spot in the print category. Newcomers are welcome, from beginner to expert level. Meetings take place on Tuesdays at 7.30pm at the Tata/Corus Sports Club, Rowley's Drive, Shotton, Flintshire CH5 1PU. Visit www.deesidephotosociety.com.



Do you have a story?

Contact Chris Cheesman
Tel 0203 148 4129
Fax 0203 148 8130
amateurphotographer
@ipcmedia.com

WAR ACE ISSUES WARNING

PHOTOGRAPHER Paul Conroy, who was badly injured while on assignment in Syria, has warned against reliance on citizen journalism for reporting news.

Conroy was injured in an attack that killed veteran *Sunday Times* journalist Marie Colvin and French photographer Rémi Ochlik in February.

Speaking on the BBC's *HARDtalk* programme, Conroy

told presenter Stephen Sackur that relying on unverified YouTube footage uploaded by potential political activists poses a problem for the media.

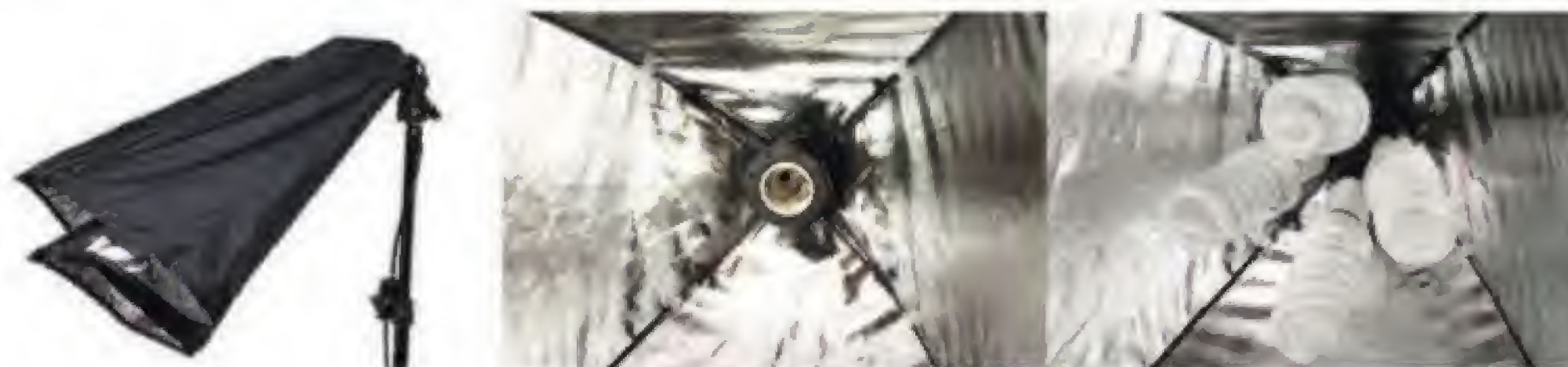
'I think it's a good thing that people [journalists] actually go in and witness first hand, so we can come out and say 80% or 90% of what you are seeing is true. But, in order to know that, people still have to go in and see it at this level.'

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4	Nikon D5000 & 18-55VR Condition = 4' - Leamington	£299.99
5	Leica M8 Body Black Condition = 4' - Guildford	£1699.99
6	Panasonic 45-175mm PZ OIS Condition = 5' - Bristol (Horsefair)	£249.99
7	Sigma EX DG 24mm f/1.8 (4/3) Condition = 5' - Gloucester	£299.99
8	Panasonic 14mm f/2.5 Condition = 4' - Manchester	£119.99
9	Fuji X100 Limited Condition = 5' - Derby	£999.99
10	Canon 200mm f/2.8L II USM Condition = 5' - Bath	£549.99

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DEAR PHOTOGRAPHERS

I am very pleased to say that we have had some considerable success in clarifying the rights of photographers to take pictures in public places and on private land. You may remember that in July 2010, *Amateur Photographer* gave away a lens cloth that quoted the words of the head of the Specialist Operations for the Metropolitan Police Service. This was intended as a guide for our readers as well as something to show an inquisitive police officer in the event that the law was being misused. I understand many of you found it very useful.

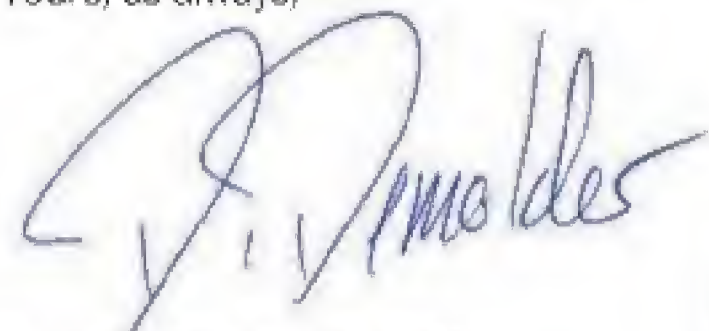
Earlier this year we were able to go a step further and obtain new and clearer wording after extensive consultation with the Home Office. While our first cloth had guidance that appeared to apply only to the London area, there can be no doubt the Home Office covers the whole country.

As well as clarifying the position with the law and police powers, we have been able to establish a form of words as guidance when a photographer is stopped by a private security officer. Private security firms are not governed by any unified code of practice, but their powers over members of the public are restricted by the law. In fact, a private security guard has no more power than a private individual, which may surprise many of them, and our cloth makes it clear what they can and cannot ask you to do.

On each magazine next week we will give away one of these cloths. The cloth relevant to dealing with the police has a blue wrap, and that for private security has a yellow wrap. I suggest you try to find one of each.

Should you be lucky enough not to ever be approached by a police officer or a security guard, you will at least have a very handy lens cloth. And, what's more, a neutral grey surface from which to establish a custom white balance or to give you an idea of exposure.

Yours, as always,



Damien Demolder, Editor



APReview

The latest photography books, exhibitions and websites. By Oliver Atwell



BOOK

Jeddah Diary

By Olivia Arthur

Fishbar, hardback, £28, 120 pages, ISBN 978-0-9569959-1-9

FOR MAGNUM photographer Olivia Arthur, the culmination of her work photographing women in Saudi Arabia was a diary-like book that includes scattered anecdotes about her experiences in the country and the women she befriended there (see our interview with Olivia in AP 19 May).

'I went there not knowing how much I would be able to do,' she says [in the sense of showing what life is like for the women]. 'It is such a closed place and in many ways quite un-photographed. There is a lack of photographic freedom. I went back several times and through the women I met, the work gradually evolved. In a way, the work is almost about photographing something you're not allowed to photograph. I started out with the idea of showing what life was like and then it became more about images that teeter on the edge between what's real and not real – what you're allowed to see and not allowed to see.' Sometimes staying in women's hostels, Olivia got to know many of the women over a long period of time.

The book features a mix of images. In some, the women seem to be posing and joking around, while other photographs are more pensive and moving, and sometimes the women's faces are partially obscured. It speaks volumes that the photographs communicate such a strong sense of another place. As a Western audience, we are unused to seeing such access to these private worlds that are so often generalised and obscured by our contemporary media. In that sense, the project is a massive success. The book itself is beautifully produced and feels like an item that is designed to be collectable. With that in mind, it's a book well worth seeking out. **Gemma Padley**



© OLIVIA ARTHUR/MAGNUM PHOTOS

Wolfgang Tillmans: Three Volumes

By Wolfgang Tillmans

Taschen, paperback, £27.99, 556 pages, ISBN 978-3-8365-3105-4

BOOK

'**DIRTY** realism' is a term most often applied to a small school of American literary figures. Their detached prose dealt with the often mundane and unpleasant everyday lives of ordinary people and led to a whole generation of imitators. Wolfgang Tillmans' photographs often find themselves sitting under this umbrella, but here it means something a little different.

Tillmans' portraits and still-life imagery are raw in their unfussy arrangement and use of flat light. Many carry the appearance of hastily cobbled-together snapshots and as such are likely to alienate some people. Yet regardless of any negative reactions to his work, Tillmans is still seen as one of the premier photographers of our age. The three volumes in this collection, bound in a slipcase, all carry the same distinct aesthetic themes, and will either enthrall you or send you running.



© WOLFGANG TILLMANS

EXHIBITION

**This Is Not A House by Edgar Martins**

Until 30 June. Wapping Project Bankside, 65a Hopton Street, London SE1 9LR.
Tel: 0207 981 9851. Website: www.thewappingprojectbankside.com.
Open Tues-Sat 10am-6pm. Admission free

IN 2008, Edgar Martins was commissioned by *The New York Times Magazine* to travel across eight American states to photograph the impact that the US subprime mortgage crisis had on the construction industry. Martins' haunting images of half-built houses and empty streets look almost like the abandoned set of an unfinished movie. These are stages upon which a wide variety of fictional narratives can be projected, yet the images and their surrounding context communicate the all-too-real chaotic and unstable nature of the world's financial institutions.

The images are an intriguing platform to discuss something as contentious and devastating as financial meltdown. In another photographer's hands perhaps we would have something very different, something

more blatant and obvious. Yet Martins presents us with a series of haunted ruins where the remnants of human presence are keenly felt in the form of destroyed couches, beds and abandoned toys. It all adds up to a project that is at once disturbing and alluring.



WEBSITE

www.nickveasey.com

PERHAPS the most fascinating appeal that photography holds is in the seemingly endless methods that fall within its scope. Today we're still experimenting with pinhole,

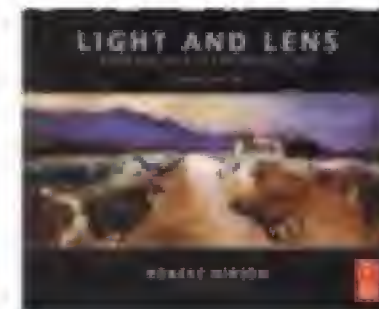
paper negatives and ambrotypes, plus photographic methods that have a practical scientific use are being used creatively.

Nick Veasey's images demonstrate the intriguing application of X-ray photography, which shows us that the beauty of an object doesn't stop at the surface. The strange translucent shots are a ghostly look inside the inner workings and components of such objects as flowers, insects and even aircraft. Elsewhere, Veasey comments on how we can use surveillance equipment to our advantage. In his hands, those oppressive, controlling tools of Big Brother become instruments of pure artistic expression, much like a regular camera.



CONDENSED READING

A round-up of the latest photography books on the market



● **LIGHT AND LENS** by Robert Hirsch, £30.99 This truly exhaustive book, with the subtitle *Photography in the Digital Age*, serves as a guide to digital image-making and takes readers through just about every aspect of this new age. The book is text heavy, but at no point does it feel overwhelming and the images are excellent. ● **THE HIGHLANDS** by Craig Aitchison, £25 Landscape photographer Craig Aitchison turns his eye to the stunning vistas of the Scottish Highlands in this book. His images are stunning and the text is absorbing. ●

IPHOTO '11 by David Pogue and Lesa Snider, £26.99 The *Missing Manual* series is always a reliable investment and this book is no exception. There is a lot of in-depth information, but it is easy to digest and understand. Pogue and Snider's explanations are always readable and at best are a pleasure to work through.

● **BAFFIN ISLAND** by Alastair Lee, £25 Baffin Island, a location found deep within the Canadian Arctic, is an area that has provided photographers with stunning shots for many years. Alastair Lee's images of the ascent of Mount Asgard are no exception, and his exploration of the area is a fascinating journey to witness on the page. If you want to understand how truly breathtaking landscape imagery can be, then check out this book.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

TOTALLY AMAZED

I was interested to read your news item 'Monster Nikon fisheye turns up in London' in AP 12 May. I recall seeing this lens at an exhibition in Olympia, West London, in the late '70s/early '80s. It was on a Nikon stand and all stood around looking totally amazed.

This made me go back to my negative files and retrieve a couple of grab shots I took using my Nikon F2A. The guy on the stand wanted to ensure I was truly knocked out by the experience and offered to attach my camera to the lens. You can see the fascination of the visitors, but for the life of me I can't remember what the exhibition was, or the date. Can anyone help? **John Langham, Leicestershire**

You should have bought it back then, John. It would have been a good investment – Damien Demolder, Editor



BOTH PICTURES: JOHN LANGHAM



Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

LOSING MARKET SHARE

AP recently reported that Panasonic has lost market share due to the continued loyalty of photographers to major brands. I have two compact system cameras from Panasonic – a Lumix DMC-GF1 and G3 – plus five lenses and miscellaneous accessories. If Panasonic is troubled by brand loyalty, perhaps the company should encourage some of its own.

I like my CSCs, but they were expensive, as were the lenses and spare batteries and everything else from Panasonic. The latest version of a camera is usually short on improvement, tending to have features removed rather than added. I never get the feeling that the latest product release is just what I wanted; there always seems to be a little something that is not quite right and which requires me to buy yet another 'improved' version at a later date. It would seem to me that whenever a decision has to be made regarding quality/features versus profit for the company, the latter is always chosen. This is not the way to win market share. I am presently waiting for the postman to deliver a Nikon.

Bob Shaw, Dorset

HOW LONG WILL THEY LAST?

I shoot film, mainly colour 35mm, and have done so since my teens in the 1950s. I have, in the earlier years, enjoyed the delights of the darkroom, sadly not my own, but more recently have turned to the 'electronic darkroom', scanning, retouching and printing my images.

Several times in the past decade, usually prompted by a need for a reliable and portable system to take on holiday, I have decided to relinquish my now difficult-to-source-and-maintain film cameras and abandon my investment in film equipment in favour of a digital system. I have investigated several systems, but have never been able to steel myself to carry through these plans.

The sticking point has always been about the durability, and perhaps accessibility, of the archive. I have my own photographic prints, negatives and slides going back 60 years, and some from my family back a century or more, and I find myself wondering where today's electronic records will be in 100 years' time, and whether the technology will be obsolete and forgotten. As things stand, my descendants will have to make a conscious decision to destroy my archive, and if they do, so be it. But today's electronic records depend on a conscious commitment to maintain and preserve them, within a much more volatile and perhaps fragile range of technologies.

Roger Gamble, Hampshire

Print your pictures, Roger, then you'll have the best of both worlds – Damien Demolder, Editor

STILL WAITING...

My letter concerning DSLRs (AP 28 April) seems to have opened a sizeable can of worms among readers, so perhaps I could tie the ends up with a response to the various comments made.

What The Duck

<http://www.whattheduck.net/>



The two main suggestions were that I should get my Nikon FM3A out of the cabinet and use film, and that I should simply use a DSLR with the auto features turned off. Using film is not an option for me, as the only quality film lab within 100 miles has closed down and, in any case, I want the convenience of digital imaging.

Regarding the suggestion that I should use my DSLR in manual mode, being a fair-minded sort of chap, I decided to give this a whirl and get my D300 out of the cupboard. Nope, it doesn't work for me. Compared to the delightful handling of my FM3A, my D300 has a much inferior viewfinder, with no split-image/micropism for use with manual focusing; the aperture isn't as easy to set; applying exposure compensation is neither as convenient nor as easy to see in the viewfinder; and it handles like a brick. In short, it takes the joy out of the experience of taking pictures.

The suggestion that I should accept development and progress carries the implication that the sort of camera I would like to have would not appeal to the new generation. Well, Leica is selling its digital M cameras as fast as it can make them. I rest my case.

The result is that I will be putting the D300 back in the cupboard and going back gratefully to my Leica M9, until such time that a digital FM3A appears, if ever.

Ivan Strahan, Co Down

THE RESTRICTIONS OF RATIO

Regarding Rod Ballington's incisive observations on image composition (AP 5 May), the way we view our photographs has always tended to dictate how we compose them. When images were developed and printed on paper, the sizes were mostly variations of 4:3 and 3:2. Now only a small percentage of images are printed, as they are mostly viewed exclusively on monitors, but the ratios are much the same as before.

After recently buying a widescreen laptop to more sociably view and share images, my dad has found himself seeing and composing the world frequently in 16:9 format. On the flip side, the narrow angle has had a negative impact on portraiture.

It's a shame that style and creativity are driven and also stunted somewhat by the means of final appreciation. I'm not saying this is wrong, just an unfortunate repercussion.

William BJ Spencer, via email

DIGITAL ZOOM

In his hands-on look at the Nikon D3200 (AP 5 May), Mat Gallagher declares, 'It's a shame that Nikon's focus seems to have shifted back to the number of pixels...' I don't agree. As Nikon pointed out with its 36-million-pixel D800, having a large number of pixels allows pictures to be cropped to greater extents without losing detail. I have cropped fairly small rectangles from my 16-million-pixel pictures and printed the crop at up to A4 size, with pleasing results.

In fact, a high proportion of my photos nowadays are cropped. Cropping is akin to 'digital zoom', a phrase that used to have me seeking out a darkroom with a cup of cocoa and a nurse. But maybe, like electronic viewfinders, the digital zoom has, or will soon, come of age.

Imagine in the near future a sensor capable of resolving a good amount of detail, yet packing in 100 million pixels or more. Who, then, would buy a massive, heavy, expensive telephoto lens when they could make do with a maximum optical zoom of, say, 200mm, knowing that cropping/digital zooming will easily convert that into a 1,000mm (or longer) optic?

Photographers should encourage these higher pixel counts, although lens makers may be reluctant.

Melvyn Dover, Dorset



OCCUPATIONAL HAZARD

I thought this picture might amuse your readers. It was taken on our recent trip to the USA, when our guide – to her cost! – offered to take pictures of the group.

Mike and Pat Fairchild, via email

BACK CHAT

Why aren't professional wedding photographers more accommodating in these tough financial times, asks AP reader Elaine Bowman

FOR TOO long professional wedding photographers have jealously guarded their art – and their fees – mainly by warning of amateurs ruining an unrepeatable day. Yes, their profession can be threatened by amateurs, but many non-professionals who do shoot weddings adopt a professional approach and can turn out first-rate work to match that of even the seasoned pro – and for a fraction of what the professionals charge. Who could blame any betrothed couple short of cash for taking advantage of that?

Just prior to my sister's marriage last year, she contacted two professional wedding photographers to get a quote for her wedding pictures. She showed me their price lists and I could barely believe the fees they were asking. They were prices more suited to a posh society wedding than that of a hard-up couple living on a council estate.

When asked to cover the big day myself, I agreed, but this was only after those photographers flatly refused to renegotiate their fees. At £900 for three hours' work (their 'shift' time was discussed beforehand), they appear to be blissfully unaware of the recession and its crippling effect on would-be clients. Or maybe they are just plain greedy!

I shot my sister's wedding using my Canon EOS 450D and, nerve-racking though it was, both she and her husband were overjoyed with my efforts. This wasn't about muscling in on pro territory. It was simply my angry response to professional wedding snappers refusing to rein in prices to accommodate the tough financial restraints of prospective clients.

As such, they have no grounds to complain (but undoubtedly will) that an amateur had the nerve to tackle an assignment best left to the pro. The passion for photography is greater now than ever – particularly since the advent of digital imaging. Because of this, amateurs take more pride in their work and could cover a wedding with a high-quality digital compact if need be.

As an interesting exercise I rang up three wedding professionals on the pretext that I needed to hire one for my 'big day'. I explained that my financial situation placed strict limits on my budget. Could they help out by offering me some kind of cheaper package to suit? All three spoke of high overheads and how it wasn't possible to adapt their 'set' prices. I'm a self-employed caterer and have many times had to reduce prices in order to secure a contract.

I know people from all walks of life who would balk at the idea of paying almost £1,000 for a set of wedding pictures. So why are pros who charge extortionate prices surprised when the services of an amateur are sought? There are many brilliant amateur photographers around, so why shouldn't they also have a slice of the cake when it comes to shooting weddings?

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PHOTO INSIGHT

Cathal McNaughton recounts how he took this image of a surfer by playing around with scale and perspective



CATHAL MCNAUGHTON

Award-winning Cathal McNaughton has more than ten years' experience covering conflicts and breaking news for national newspapers and international press agencies. He shares his best press photographs and reveals how he captures a subject in ways that others haven't seen

To see more images by Cathal or to book a place on one of his workshops visit www.cathalmcnaughton.com

To take part in a free street photography *Masterclass* with Cathal, send an email with your name, address, telephone number and a couple of sentences about your photographic interests and experience to oliver_atwell@ipcmedia.com

I WAS on an assignment in Brighton, East Sussex, when I took this image. I was trying to capture the infamous 'weather picture' that you see in all the newspapers – the image of children eating ice creams on the beach, for example, to illustrate a scorching summer. This type of assignment is every newspaper picture editor's favourite thing for you to do [on slow news days]. If the weather is good, we're asked to go and take a photo that will illustrate it; likewise if it's bad weather.

I'd arrived in Brighton very early in the morning to get ahead of the crowds. It must have been around 7am and there was nobody around apart from a man surfing. As the saying goes, the early bird catches the worm, and on this occasion it was true – certainly in terms of the morning light, which I was able to use to bring out the colours in the scene.

I wanted to capture something different. Rather than only taking the standard shot of the surfer in the water I wanted to photograph the scene in an interesting way. I took a series of pictures of the man surfing, then when he came out of the water I had an idea for an image that used perspective and scale for effect.

If you glance at the picture quickly, it just looks like a row of buildings and there doesn't appear to be anything out of the ordinary. But as your eye travels across the scene, you notice the surfer, who looks as though he is the same height as the buildings. You wonder what you're looking at and (I hope) look at the image for a little longer and in more detail.

I wanted to show the surfer among the tower blocks so I approached him and asked him to stand in between the buildings. Generally, people tend to be quite amenable [when you approach them], and the man was happy enough to stand there for a moment or two for the picture. That said, you have to have a good idea of what you want to do first because you can't take up all a person's time and you don't want to push your luck. I had my camera settings already primed – on this occasion 1/2500sec at f/6.3 with an ISO speed of 200 – so when it came to taking the picture it took as little time as possible.



The man's position in the frame was crucial in order for the image to work. By placing the surfer in between the buildings and using a wider lens, he looks much taller than he really is. I used a 24–70mm lens with my Canon EOS 5D Mark III. I had to use a wider lens in order to make the buildings appear smaller in the frame. I also had to stand a fair distance back from the buildings to create the sense of perspective I was after, and shoot from a lower angle upwards so that the surfer would stand out against the sky. If I had photographed him

from the same level, he would have been lost against the buildings. The picture only works because I was able to shoot from a lower angle.

Normally, you would want as much detail in your image as possible so would move closer to your subject, but on this occasion it wasn't the detail that was important but the *scale*. Consequently, I moved further back from my subject. My focal length was also important. For an image like this, if you go too wide you'll get converging verticals and lose the effect you're after. You could



© CATHAL MCNAUGHTON

say this image is visually playful, although not in a deceptive way. It slightly plays with viewer expectations. However, I'm not adding anything to the scene – I'm merely using what is there in a playful way to cause people to ask questions.

I'd never tried this approach before – it was just an experiment. Sometimes it's good to play around with your shooting approach, and sometimes it works and sometimes it doesn't, but when it does work it can make an interesting picture. In fact, this image didn't make the

newspapers – the picture editors went for the 'standard' image of people eating ice creams. So, while it was nice to shoot something different, and I believe this is by far the better picture, you have to give the newspapers what they want. There is always a balance between fulfilling your own creative needs and making sure you file images that will pay. As a professional press photographer, you have to remember you are shooting for the publications and not for yourself. But I like to try to do both, so it's a bit of a juggling act. **AP**

'People tend to be quite amenable when you approach them, and the man was happy to stand there for the picture'

Cathal McNaughton was talking to Gemma Padley

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Definition: *Fundus*: In medicine, the bottom or base of an organ. For example, the fundus of the eye is the retina.

Photograph by Tony Hurst



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Left: Frederick James Wilfred

Right: One of Frederick's favourite shots – a typical example of his ability to turn an everyday scene into something moving

A London eye

An exhibition of **Frederick James Wilfred's** nostalgic images of London will go on display next month as part of the London Festival of Photography. **Gemma Padley** speaks to Frederick's son, **Russell**, about his father's love of photography, his fearless nature and his eye for a picture

SOMETIMES a body of photographs is so strong it is able to transport you to a time and a place that has long since passed. Such is the power of Frederick James Wilfred's work, whose images documenting life on London's streets in the 1950s have recently been acquired by the Museum of London. The images, which are tinged with nostalgia, depict the hustle and

bustle of daily life for people in post-war London. Among the 500 or so photographs in the archive are pictures of children playing on the streets and shopkeepers – ordinary people going about their business. These are simple moments that are decidedly unremarkable, yet through Frederick's lens they become charming and moving.







Above:
Shopkeepers are a
recurring theme in
Frederick's work –
his preoccupation
with people's
everyday lives is a
major theme

Above: As well as people, Frederick was also interested in exploring the character of the environment that surrounded him



'My father loved to be around people and to talk to them,' says Russell, Frederick's son, who is also a keen photographer. 'He liked characters – people whose lives you could see written in their faces. His mother owned a café in Islington and they used to watch the world go by.'

After Frederick's death in 2010, Russell painstakingly scanned his father's negatives and approached the Museum of London, which acquired the collection. Some 15 prints will go on display at the Museum as part of the London Festival of Photography in June. (For more about the exhibition, see [page 24](#)).

THE EARLY DAYS

Born in the London borough of Islington in 1925, Frederick worked in photography all his life, first as the chief photographer for Hawker Siddeley Aviation (he photographed the early flying trials of the Hawker P1127), before opening and running a camera shop near Hampton Court until 1963.

He then opened his own commercial and portrait studio, which he managed until his retirement in 1990.

'My father photographed weddings and was a portrait photographer for many years,' says Russell. 'I used to assist him and ended up following in his footsteps going into the photography business, too.' Russell runs a

business that manages photographers for cruise ships and has his own family portrait studio where he lives in Helsinki, Finland.

An active member of the Richmond and Twickenham Photographic Society, Frederick was never without his camera. Using a Rolleiflex for his street photography, he also used a Hasselblad and then much later, a 35mm camera. He developed his own negatives and made prints in his studio darkroom. 'When I was going through my father's things after his death, I found the receipt for his Rolleiflex,' says Russell. 'He bought it for £80, which he paid in two parts, in 1951. He used this camera pretty much all the time until he



Above: According to Frederick, a good shot is not a result of a good camera – it's the result of a good photographer

switched to a Hasselblad, which he used to shoot weddings. It was only later that he used 35mm cameras.' The unintrusive nature of the Rollei made it ideal for street photography, says Russell. 'With this camera, you're looking down when you make a picture and not pointing a camera in someone's face,' he says. 'It's very inoffensive, as you can engage with the person or subject. Indeed, my father would always frame the picture and then look at the person he was photographing, forgetting about the camera, which he regarded as a means to get what he wanted. He was quite opinionated and would get mildly annoyed if people assumed a good photograph

was the result of a good camera. He would say: "A good camera enables you to take better-quality rubbish!"

PHOTOGRAPHIC EYE

Frederick would dive straight into situations if he felt there was a picture to be made. His approach was to be as close as possible to what he was photographing. 'My father would often look past the person he was photographing so the person wouldn't realise they were the subject of the picture,' says Russell. 'He used this technique when photographing at markets, for example. He would get right in there, close to his subjects – he had no fear. His neighbour, who



Top: Children also feature heavily in Frederick's body of images



Above: Frederick was fearless in photographing people and would always take a shot if he felt one was a picture to be made

sometimes went with him to take pictures, used to say: "I wanted to do what your dad was doing, but I felt too self-conscious!"

'He had a unique sense of humour and liked to include things in his images that made him chuckle,' adds Russell. 'There are elements to the images that you notice the closer you look at them, such as details in window reflections or kids running around in the background. He enjoyed looking at the way the light fell on his subjects, and what he loved most was portraiture. If someone said they weren't photogenic, his reassuring reply was, "There are no unphotogenic people, just good and bad photographers."'



Left: Frederick's background as a commercial portrait photographer served him well in his forays into street photography

Above: Frederick's images have the ability to transport the viewer back to a time in London's past that is long gone

ARCHIVING THE IMAGES

➔ After Frederick's death, Russell began the time-consuming process of digitising his father's negatives. He used a Nikon Coolscan 9000ED scanner with his MacBook Pro. It was a huge undertaking, although thoroughly rewarding. 'My father had boxes of negatives, but when he moved to a smaller house with my mother he edited them down,' says Russell. 'He had a habit of cutting the negative strips so many of the negatives were stored individually, which meant they were more likely to have fingerprints on them. I think we found something like 525 negatives, which I've been scanning since January 2011.'

Russell says the negatives were a little dusty, which meant he had to do a fair amount of spotting on some of the scans to

remove dust spots. This could take anything between an hour and six hours per image. 'Scanning the images was a learning process for me,' he says. 'I changed and tweaked things as I went along. Looking back, I could perhaps have spent a little more time cleaning the negatives before scanning them in as my haste to see the images on-screen made more work for me afterwards! All the negatives are scanned now, but of these 350 or so still need spotting, which could be a good couple of years of work.'

'It was fun trying to identify the places in the images and to see how much London has changed in the years since the images were taken,' adds Russell. 'It gave me a whole other insight into what my father was like – I felt as though I was seeing everything through his eyes.' **AP**

ACQUIRING THE IMAGES

Anna Sparham, curator of photographs at the Museum of London, explains how the acquisition of Frederick's images by the museum came about

IN SPRING last year, Wilfred's son, Russell, contacted the Museum of London to see if there was potential interest in viewing his late father's street photographs. Russell's visit was eagerly awaited by the museum as the example photographs included in his email stood out among the tide of other images we were being offered at the time. Russell brought with him several hundred original negatives, a number of which he had scanned to show us. The immediate interest on our part was obvious.

Through our discussions, we realised that a few prints made by Frederick were already in the museum. It seemed his striking photographs were destined to be included in the museum's collection. We opted to wait for Russell to digitise all the negatives he had so we could view them at low resolution. I made a selection to submit to our Collections Committee for approval; we were spoilt for choice. Russell then supplied the museum with digital scans from which new archival prints were made in-house. In context with the rest of the museum's photography collection, Wilfred's street photographs are now housed alongside, and arguably on a par with, images by Roger Mayne, Bob Collins and Henry Grant.

SELECTING THE IMAGES

Francis Marshall, senior curator of paintings, prints and drawings at the Museum of London, who curated the exhibition, shares his thoughts about Frederick's images

THE IMAGES are uniformly strong with a remarkable sense of composition and design, telling details and juxtapositions. They reveal a lost London still recovering from the austerities of the Second World War. I selected a long list of the strongest images. Then Brett Jefferson Stott, director of the London Festival of Photography, and I edited this down to 18. We've tried to give a sense of the breadth of Fred's work so there are engaging images of kids playing in the street, news vendors and a fabulous portrait of a road sweeper. They're marvellous images that haven't been seen before. There will be some 15 images on show. We're working on the exhibition design now and this can affect the final image count.



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**1st
PRIZE**



Steve Halliday
County Durham **48pts**

Canon EOS 7D, 17-85mm,
1/60sec at f/9, ISO 1000

Indian leaf butterfly
Judges say Steve's beautiful image of a butterfly could be mistaken for an intricate leaf. The judges were blown away by the attention to detail – a superb image

Paul Scott Thomas
Cardiff **44pts**

Nikon D700, 105mm,
1/250sec at f/22, ISO 1250

♦ 'Edge of the world'
Judges say We loved this image. There is something rather touching about this delightful snail as it ventures out into the world. Nicely exposed and well composed – very well done!

**3rd
PRIZE**



**2nd
PRIZE**

Maria Townsend
Canada **45pts**

Canon EOS 500D, 55-250mm,
1/50sec at f/5.6, ISO 100

Maple twig **Judges say**

This image, which looks a little
like a person with outstretched
arms, leaped out at the judges
immediately. Highly original
and imaginative



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**APOY
2012**

**Amateur
Photographer
OF THE YEAR
COMPETITION**

The World Up Close

The results are in for the **third round** of APOY. Here we publish the top 30 images

Steve Halliday, of Darlington, County Durham, is the winner of The World Up Close round of APOY 2012. Steve will receive a Samsung NX200 with 20-50mm f/3.5-5.6 kit lens, a Samsung 60mm f/2.8 macro lens, a Samsung ED-SEF42A flash and a 16MB SDHC Plus memory card, worth a total of £1,498.96. The NX200 is a compact system camera with a 20.3-million-pixel, APS-C, CMOS sensor. It has high-speed capture (7fps) and ultra-fast autofocus (100ms), while the ISO range of 100-12,800 lets you take high-speed photos even in low light. Samsung's 60mm is actually a macro lens, but with the 1.5x conversion factor of the APS-C sensor it takes on that magic 90mm focal length, which is perfect for close-up photography. Our second-placed winner is **Maria Townsend**, of Canada, who will receive a Samsung WB850F compact camera and a 16MB SDHC Plus memory card worth a total of £288.98. The WB850F travel compact has a 16-million-pixel, BSI (Back Side Illuminated) CMOS sensor to help reduce image noise and distortion, even in low-light conditions, and a 21x optical zoom lens (23-483mm equivalent). The Samsung WB850F also has built-in Wi-Fi connectivity, so users can email photos or share them on social network sites quickly and easily. **Paul Scott Thomas**, of Cardiff, finished third in the round and wins a £250 Jessops Gift Card.

THE 2012 LEADER BOARD

After Round 3's judging, Ben Ghibaldan and Dan Deakin are still in joint first place with 71 points. Michal Tercjak remains in third place with 66 points. This round's top three winners, Steve Halliday, Maria Townsend and Paul Scott Thomas all enter the top ten for the first time.

1	Ben Ghibaldan	71pts	6	Steve Halliday	48pts
1	Dan Deakin	71pts	7	Maria Townsend	45pts
3	Michal Tercjak	66pts	8	Paul Scott Thomas	44pts
4	Paul Smith	62pts	9	Ryan McDonald	41pts
5	Charles Spencer	54pts	10	Steve Clayton	40pts

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10



11



12



13



14



15



- 4 Crystal Ng** Malaysia **37pts**
 Canon EOS 450D, 50mm, 1/640sec at f/2.5, ISO 200
 Leaf caught in fence **Judges say** A technically strong image. The fall off in depth of field cleverly focuses attention on the leaf
- 5 Eric Emerson** Devon **36pts**
 Canon EOS 5D Mark II, 100mm, 0.3sec at f/11 (focus stacked), ISO 100
 Clematis flower head **Judges say** It's not immediately obvious what this subject is, but the ambiguity adds to the image's mysterious appeal
- 6 Nino Cannizzaro** Italy **36pts**
 Canon EOS 30D, 10-20mm, 1/100sec at f/4, ISO 200
 'Agave' **Judges say** Nino's attention was snared by the sinuous shapes of this plant's structure
- 7 Sergio Andaloro** Italy **36pts**
 Canon EOS 350D, 50mm, 1/1000sec at f/2.8, 100 ISO
 Snail on stem **Judges say** Beautifully lit, the snail is illuminated against a simple, uncluttered background. Atmospheric and elegant
- 8 Eleanor Phillips** Hertfordshire **34pts**
 Canon EOS 550D, 18-200mm, 1/400sec at f/8, ISO 400
 Ornament hanging in a tree **Judges say** The image of the tree in the glass ball caught Eleanor's eye straightaway
- 9 Kevin Tinneny** Wirral **34pts**
 Pentax K-5, 70-300mm, 1/125sec at f/4.5, ISO 100
 'First lady' **Judges say** Often it is when you're not looking for an image that something appears, as Kevin discovered. 'Torn between sorting out the garden or going out with my camera, I decided to do the responsible thing and cut the grass,' says Kevin. 'I spotted this ladybird while I was trimming the grass edges'
- 10 Alec Murrell** Kent **33pts**
 Nikon D700, 60mm, 0.5secs at f/20, ISO 200
 Flower **Judges say** Alec's decision to exclude everything except the flower head forms the strength of this image
- 11 Claire Waring** Northamptonshire **30pts**
 Canon EOS-1D Mark III, 50mm macro, 1/125sec at f/20, ISO 200, flash
 Tree frog **Judges say** Claire took this well-seen and well-captured image on a night foray into the Amazon rainforest in Ecuador
- 12 Paul Smith** Suffolk **30pts**
 Nikon D300S, 55-300mm, 1/1250sec at f/8, ISO 400
 'Large White' **Judges say** Butterflies were a popular subject in this round, but Paul's image of a large white butterfly perched on a thistle stood out from the rest
- 13 Tim Hill** Surrey **30pts**
 Fujifilm X10, lightbox and loupe
 'Through the loupe' **Judges say** This is without doubt the most inventive picture we received. Tim's image of a negative photographed through a loupe is a clever, unique take on the theme
- 14 Anthony Mitchell** Gloucestershire **28pts**
 Canon EOS 60D, 50mm, 1/40sec at f/3.5
 Chameleon **Judges say** This beady-eyed fellow has lots of character – an excellent animal portrait
- 15 David Traish** Surrey **28pts**
 Canon EOS 5D Mark II, 100mm, 1/10sec at f/8, ISO 200, StackShot rail
 Hydrangea flower petal **Judges say** David combined 30 separate images using the image-editing software Helicon Focus to create this intricate image

The UK's most prestigious competition for amateur photographers



16 Diogo Ferreira Portugal **27pts**
Fujifilm FinePix S1000fd, 1/75sec at f/2.8, ISO 64
Water droplet on leaf **Judges say** Water droplets were a popular subject, but here we have a nice example of composition and colour

17 Jenny Coughlan Ireland **26pts**
Nikon D700, 105mm, 1/60sec at f/27, ISO 200
Ladybird playtime **Judges say** This playful and well-constructed shot really appealed to the judges' sense of humour

18 Sam Burton London **26pts**
Canon EOS 5D Mark II, 105mm, 1/200sec at f/8, extension tubes
'Splash' **Judges say** The intricate level of detail in this water splash makes for a simple but captivating image

19 Doug Akhurst West Dunbartonshire **25pts**
Canon EOS-1Ds Mark III, 180mm, 1/2sec at f/16, ISO 100
Snowdrops **Judges say** A simple black background has helped to emphasise the strong shapes and form of this flower



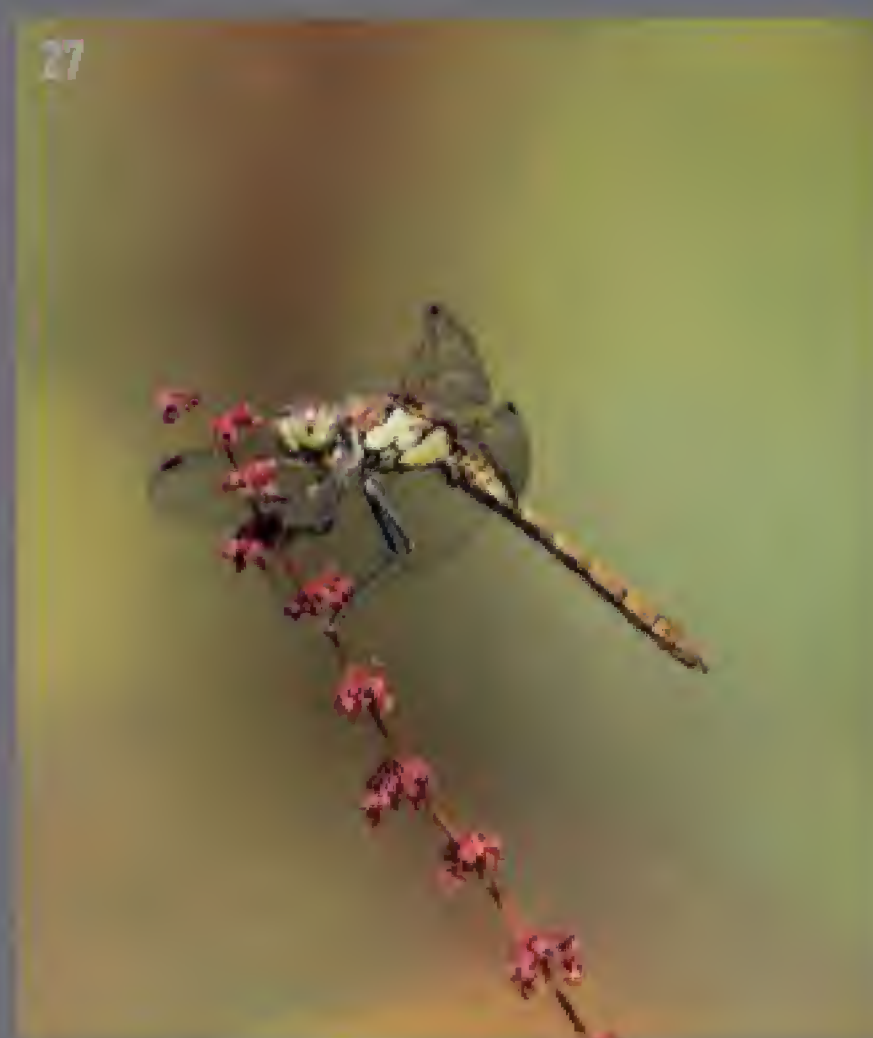
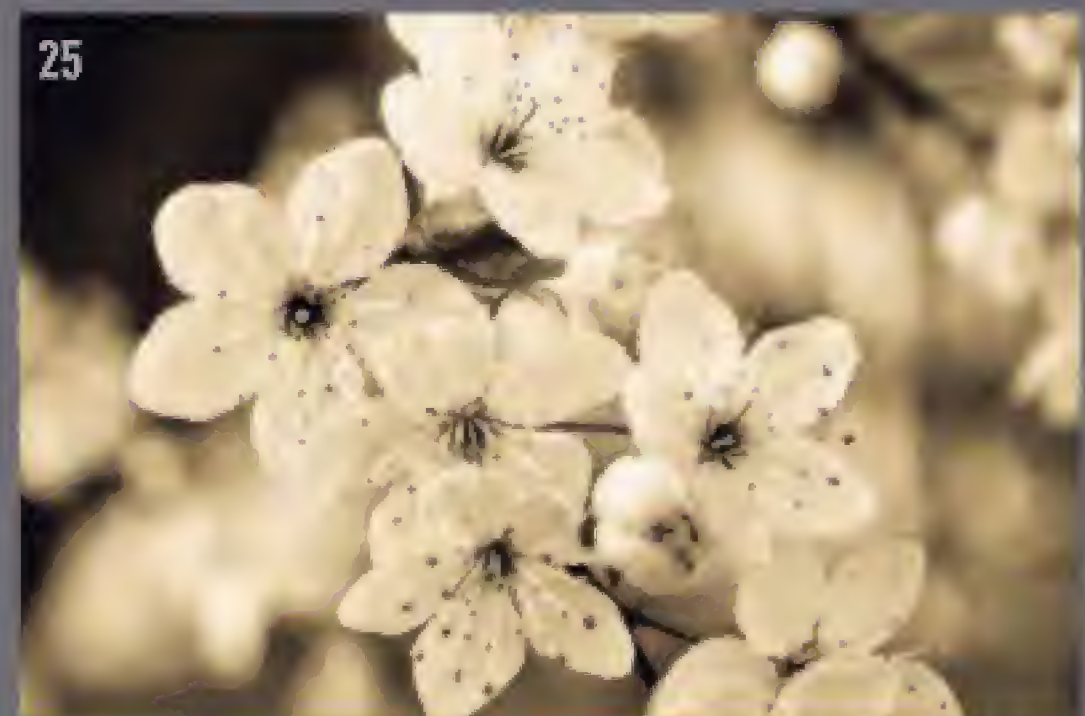
20 Joshua Rex Greater London **24pts**
Canon EOS 550D, 50mm, 1/4000sec at f/1.8, ISO 100
Flowers on branch **Judges say** Throwing the background out of focus has helped to draw attention on the delicate branch and beautiful flowers

21 Nick Woodrow Devon **24pts**
Nikon D7000, 18-55mm, Raynox DCR-150, 1/125sec at f/8
Bee **Judges say** Capturing insects at work in such detail is always a fascinating thing to see and this shot is no exception



22 Edward Jones Chester **23pts**
Canon D60, 50mm, 1/160sec at f/2.8, ISO 100
Water droplets **Judges say** Capturing a reflection magnified in water droplets takes great skill, but Edward has pulled it off nicely here





23 Stephen Gilbert London **23pts**

Nikon D7000, 40mm, 1/50sec at f/3.5, ISO 800

Eye **Judges say** Stephen's unusual shot captured the judges' attention with his beautiful representation of a human eye

24 Charles Spencer North Yorkshire **22pts**

Olympus E-410, 58mm, 1/100sec, ISO 200

Daisy **Judges say** Charles's shot of a vibrant little daisy among a bed of dead leaves is captivating

25 Charlotte Boyle Monmouth **22pts**

Canon EOS 350D, 55mm, 1/320sec at f/5.6, ISO 400

'Cherry blossom' **Judges say** The muted colours of this shot create an almost dreamlike quality that's difficult to ignore

26 Wacław Kubiniec Poland **22pts**

Nikon Coolpix P80, Raynox converter, 1/60sec at f/7.1, ISO 64

'After rain' **Judges say** The clarity and brightness of the water droplet caught the judges' eye. A lovely clean image

27 Brian Stoddart Kent **21pts**

Canon EOS 40D, 100-400mm, 1/500sec at f/7.1, ISO 2000

Common darter dragonfly **Judges say** The clean background allows the viewer to focus on the dragonfly. A well-observed image from Brian

28 Ela Dżimitko Edinburgh **21pts**

Nikon D300, 70-300mm, Raynox DCR-250 macro converter, 1/125sec at f/8, ISO 400

'Come rescue me' **Judges say** We received quite a few images of water droplets on leaves, but Ela's was one of the strongest

29 Jonathan Junior Saunders Wiltshire **21pts**

Nikon D700, 60mm, 20secs at f/22, ISO 100

Shoes **Judges say** This image shows an interesting use of lighting. Jonathan has skilfully balanced light and shadow to create an intriguing image

30 Neil MacGregor Glasgow **21pts**

Nikon D700, 60mm, 1/50sec at f/10, ISO 800

'Common wasp feeding' **Judges say** In macro photography the smallest details are apparent so achieving sharp focus is crucial. Neil's pin-sharp image of a wasp on a Scots pine is a great example of how it should be done

SPI SCHOOL OF PHOTOGRAPHIC IMAGING

STAR STUDENT

Laura Morgan

ENROLLED ON:

Foundation in Photography

AGE: 55

OCCUPATION:

Part-time photographer following early retirement from the corporate world

EQUIPMENT:

Canon EOS 5D Mark II and Canon EOS 40D with 50mm f/1.4, 24-105mm f/4.5-5.6, 16-35mm f/2.8, 70-300mm f/4.5-5.6, 28-200mm f/4.5-5.6 and 100mm f/2.8 Macro plus Speedlite 580 EX II flash



THE SCHOOL OF PHOTOGRAPHIC IMAGING – in association with Nikon – is one of the largest and most vibrant photographic education communities in the world.



At the heart of the image

Student introduction

When did you first become interested in photography?

My passion developed while studying an art and design foundation course at Brighton & Hove City College in East Sussex in 2008. I found myself interpreting the assignments through digital media, and fell in love with photography and the immediacy of digital capture.

What do you enjoy most about photography?

I love putting my own spin on the world – capturing how I perceive it, and how objects and people relate to each other. I love unusual juxtaposition and abstracts, but also value the special relationship you develop when working with people.

What are you hoping to achieve with

your photography?

I want to improve technically so I can produce what's in my head in an image! I also want to be able to set the camera instinctively and capture that moment. I am planning to do more work for charitable causes, and I'm going to Thailand later this year on a trip to photograph people affected by human trafficking to help publicise their plight. I am also revisiting a village in Tanzania in June to see how their water project has progressed. I took photographs for the charity in 2009 and the images have been used to market and promote the charity during fund raising.

Where is the most enjoyable location to take photographs?

Almost anywhere! But there is huge excitement in travelling to new countries, and meeting and photographing people in their environment in ways that respect them to ensure they get as much out of taking their pictures as I do.

Why did you decide to enrol on the SPI Foundation in Photography course and how have you enjoyed it so far?

I wanted to strengthen my technical skills, to become faster and more confident about my camera settings. I come from a creative background and feel I need to have the underlying competence to make the most of that. I'm enjoying the challenge of having to really think about why I'm using certain settings and the rigour of practising using them to reinforce the learning. The personal feedback from the tutor is very helpful and the course is flexible. I've had to take a short break after completing the first three modules, but am now raring to go!

Summing up

WE SAY: This is a great collection of images and overall Laura has done a fantastic job and is progressing brilliantly. There is definitely a strong theme and consistent style with her photos and she is clearly passionate about the objects she chooses to photograph. She has a good eye for composition and understanding on how to improve the images by editing. We hope she keeps up the high standards.

To enrol or for more information visit www.spi-photography-courses.com

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Looks good on paper



Photographer, master printer and *Photo Insight* contributor **Andrew Sanderson** talks about his fascination with the paper negatives and explains how simple the process is

PAPER negative is perhaps one of those terms you've heard photographers mention, but never really understood what it is. That can often be the case with alternative photographic methods. Here I want to explore the basic method of creating a paper negative. It's a technique that I have used over the years to produce some really strong images. It is simply an analogue negative on photographic paper instead of film. It is created by placing paper in the back of a camera or by making a copy negative from an image created on film, or even digitally.

I first became interested in the process many years ago when I was a poor student. I had used up all my film, but was eager to keep taking pictures. I couldn't afford to buy another roll, but I did have plenty of paper in my darkroom. It occurred to me that if

paper is light-sensitive, then it should be possible to expose it in a camera. The only problems I could see were: how should I load it, and how sensitive is it to light?

The answer to the first question was simple: cut it down and load it into a 5x4in sheet-film holder. The second question required some experimentation. I set up the college 5x4in camera at a window near the darkroom and guessed the ISO. I took a shot and processed it – but it was very underexposed. I made another guess at a lower ISO and got a result close to what I was after.

I soon had it worked out and decided to go outside and do a shot of the building. After processing, washing and drying the negative, I made a contact print and was surprised to see that the tonal

representation was different from film. A vehicle in the shot, which I knew to be a mustard-yellow colour, was dark on the print. Another car was definitely blue, but had come out much lighter. Paper is blue/green sensitive, so reds, oranges and yellows register less or very little on the negative, giving dark tones in the print. Conversely, blues often come out very light. I found this intriguing and experimented with it for a while, but soon became distracted by other exciting areas of photography and ignored paper negatives for a few years.

At that time, my darkroom was in a cellar underneath an antiques shop. Coming out of the darkroom one afternoon, I spotted the light coming down the stone steps [see image [page 34](#)]. I quickly cut a piece of Ilford Multigrade RC paper and put it into the back of a folding 6x9cm Voigtlander camera that I had on the shelf and estimated the exposure. I processed it immediately and found the exposure to be correct. The success of this image rekindled my interest in paper negatives and I set about shooting on various formats.

Above: Andrew's experiments with paper negatives came about as a result of him running out of film

LOADING AND EXPOSING

PAPER can be cut to size and used in any manual camera from 35mm up to ultra-large format. However, I find that negatives from the 35mm camera are a bit too small, and enlarged negatives from this format are very fluffy, lacking clarity and sharpness. I prefer negatives from 6x9cm cameras up to 13x18cm (5x7in).

Any manual camera can be used to create paper negatives. For the purposes of this article I used a Kodak No2A Brownie. This camera has one shutter speed of around 1/60sec and the ability to capture long exposures by pulling up a small metal tag on the top. The aperture in Brownies is often believed to be around f/11 or f/16, although I found mine to be approximately f/9.

Any photographic paper can be used, but

there are differences in sensitivity from one type to another. Refer to the table (below right) for a rough guide. My exposures may differ from yours, so experiment and establish your own speed. Cut a piece of paper to size, place it with the emulsion side facing the lens and put a piece of black card over it to prevent stray light exposing the paper from behind. As you can see in the picture (above left), I have attached a tag of tape to assist in pulling the card out of the camera should it become stuck.

Exposure can be guessed using the chart as a guide, or metered properly. When I shoot paper negatives in my 5x4in camera, I spot meter and work out the range of brightness within the scene. If I am using a basic old camera such as a Kodak Box Brownie, metering isn't that important so I wing it and see what happens. I often find that the unpredictability of the process can be an inspiring experience.

Ilford Multigrade IV resin-coated paper has a speed of around ISO 1.5 when making negatives for conventional darkroom

EXPOSURE CHART

For a camera loaded with Ilford Multigrade IV paper

Bright sunny day with distinct shadows	2secs at f/16
Cloudy bright day	4secs at f/16
Grey day	8secs at f/16
Stormy dark day	16secs at f/16

printing. It can also be exposed at ISO 3, but the shadow areas could easily be empty and dark. I prefer to give more exposure and less development.

The density of the negative can vary quite a lot and still produce interesting results. However, don't try to get it to look like film, as there's really no point. Just shoot film if you want a film look. Paper negative has a look all of its own and I prefer to get images that have the distinctive quirks that this process offers.

Below: Andrew's image taken in his darkroom under an antiques shop

Right: Once the paper is cut to size it should be placed in the camera with the emulsion side facing the lens



Below: Andrew has attached a tag to the black paper in his camera to avoid it getting stuck





ALL PICTURES © ANDREW SANDERSON

PROCESSING

DEVELOPING photographic paper for normal printmaking requires that the paper be left in until a black has been produced in the most heavily exposed areas. This won't work for paper negatives. It is better to underdevelop your image otherwise areas that are heavily exposed will turn completely black and all detail will be lost. The paper negative needs half the time in the developer. I prefer to underdevelop by pulling the image from the tray early, and this often produces interesting streaking patterns due to uneven development. If you wish to avoid streaking, dilute your developer to half strength and give a full minute of development.



Above: Paper negatives have a distinctive look that is very different from film

Left: Andrew recommends underexposing your paper negatives during processing to retain some level of detail within the black areas

Far left: Andrew has provided two exposure charts (see pages 34 and 36), which are especially helpful when attempting to determine the correct exposure for images such as this



PRINTING

THE NEGATIVE image on paper can be scanned, inverted and printed via an inkjet printer, or printed in a conventional darkroom onto photographic paper. Scanning is quick, but only the surface image is read. When printing in a darkroom, light has to pass through the paper, bringing with it all imperfections in the paper base. This gives an added texture to the final image that I find pleasing.

As I mentioned earlier, it is possible to make paper copy negatives or inter-negatives from film or digital originals, but unfortunately the explanation of that is beyond the scope of this article. Anyone wishing to explore the copy negative method can refer to my paper negative book (see bottom of the page). Creating paper negatives is a versatile and creative process, but it takes time and patience. Once you see the results, though, it's a process you'll return to time and again.

'The negative image on paper can be scanned, inverted and printed via an inkjet printer'



Above left: Printing from paper negatives causes the character of the paper to come through on the final print

Below left: This shot was taken using Andrew's Kodak No2A Brownie camera

Above: Creating paper negatives requires time and patience, but the results are often fascinating

METERING WITH A DIGITAL CAMERA

SET THE camera to ISO 100 and f/8 in aperture priority. Ensure that there is no exposure compensation set, point the camera down at the ground to exclude the sky and take a reading or a picture. Then consult the chart below. If you intend to shoot paper negatives in a fully manual camera, you may wish to

meter more accurately. I usually meter off the grass when shooting landscapes, but taking an incident reading will be satisfactory in most other situations. The paper is likely to respond differently in non-daylight conditions. Experiment to establish the correct speed for artificial light, and so on.

Digital camera shutter speed	1/125sec	1/60sec	1/30sec	1/15sec	1/8sec	1/4sec	1/2sec	1sec
Brownie/paper exposure	4secs	8secs	16secs	30secs	1min	2mins	4mins	8mins

To see more of Andrew's work, visit www.andrewsanderson.com. Andrew's book, *Paper Negative Photography*, can be purchased from Blurb.com, price £15

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Bliss

by Charles O'Rear

Charles O'Rear's landscape photograph was selected by Microsoft as its Windows XP wallpaper. Now it's one of the world's most famous images, writes **David Clark**



'BLISS' is an image of a green, lush hillside, partially lit by bright sunshine. Above the hillside there's a bright-blue sky peppered with cumulus and cirrus clouds. Low down in the frame, a dark line indicates a division between fields, and the foreground is dotted with yellow wildflowers. Beyond the gracefully sloping hillside, distant mountains are visible.

Critics might argue that the image is bland and lacks a point of interest, while supporters would say that its evocation of a bright, clear day in a beautiful landscape is itself the subject. However, is it even a real landscape at all? Many have wondered whether it is actually a computer-generated scene, assembled in Photoshop from a



number of different images.

Although it's a picture that can divide opinion, it is, nevertheless, one of the most famous photographs in the world. It is familiar to perhaps billions of people as a result of being chosen as the default 'wallpaper' image in the Windows XP program, launched in 2002.

However, few people who recognise

the image would be able to name the photographer: Charles O'Rear. At the time the photo was taken, in January 1998, O'Rear was 56 and had enjoyed a successful career as a professional photographer. He initially worked on *The Kansas City Star* and *Los Angeles Times* before shooting a wide range of assignments for *National Geographic*.



The major turning point in his life came in 1978, when *National Geographic* sent him on an assignment to photograph winemaking in Napa Valley, around 50 miles north of San Francisco in California.

O'Rear fell in love with the region and afterwards went to live there permanently, settling in St Helena. He also began to specialise in photographs of winemaking,

initially concentrating on the vineyards of California, but later going on to photograph wine production around the world.

However, he particularly enjoyed photographing the lush landscape near his Napa Valley home and one hillside caught his eye while he was driving to the nearby town of Corte Madera. It's visible from a point on Highway 121 in Sonoma County

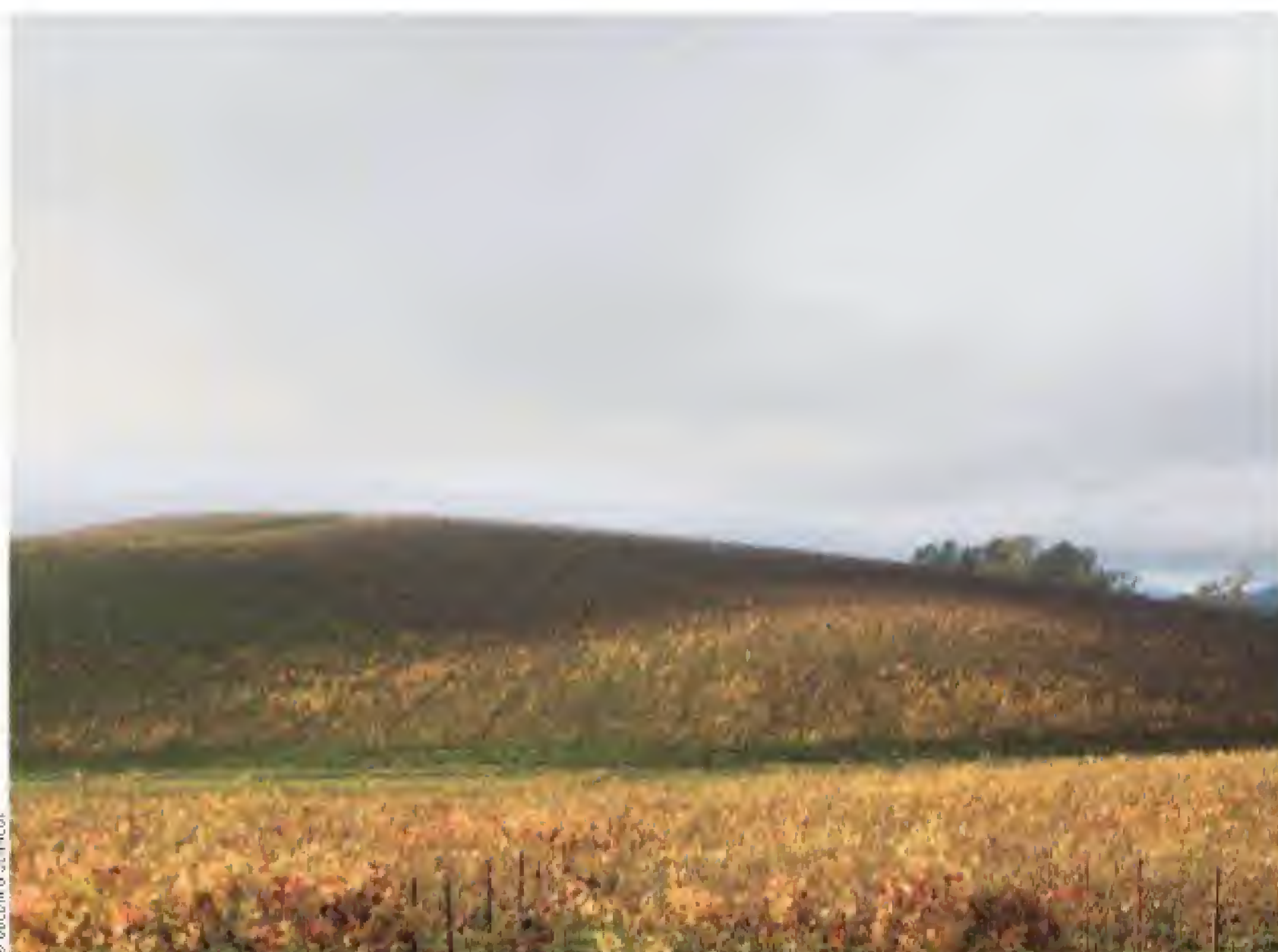
and although it's located in the winemaking region, it was not planted with vines.

It's the kind of scene which, photographed on a dull day, would struggle to capture anyone's attention. However, on one bright, partially cloudy winter's morning with the sun in the right position, it took on an almost dreamlike quality.

'I passed this location many times



Charles O'Rear photographed this hillside near his home one winter's morning when the landscape took on an almost dreamlike quality



'So what made Microsoft choose the image above all others? O'Rear has never been told, but the fact that it's attractive, easy on the eye and doesn't detract from other items are all contributing factors'

and knew that for a couple of weeks every January the field becomes green and clouds gather for storms,' O'Rear told me in a recent interview. 'I always carry a camera and, one day, it happened – the clouds and grasses were perfect.'

He photographed the scene using a hand-held Mamiya RZ67 film camera and the resulting picture was submitted to the Corbis picture library, owned by Microsoft chief executive Bill Gates. When the company's software engineers were looking for a default screen saver for the new Windows XP program, launched in 2002, O'Rear's hillside shot was the image chosen. They gave it the title 'Bliss'.

The version of 'Bliss' shown on pages 38–39 is O'Rear's own personal image file. It shows that Microsoft made very few changes to it, beyond cropping the image on the left side of the frame. The most significant change was to alter the colour of the hillside to a much more vivid green.

For such a famous photograph, O'Rear says it was almost embarrassingly easy to make. 'Photographers like to become famous for pictures they created,' he told the *Napa Valley Register* in an interview in 2010. 'I didn't "create" this. I just happened to be there at the right moment and documented it.'

'If you are Ansel Adams and you take a particular picture of Half Dome [in Yosemite National Park] and want to light it in a certain way, you manipulate the light. He was famous for going into the darkroom and burning and dodging. Well, this is none of that.'

The photograph was not only included

in every copy of Windows XP sold around the world (a program installed on more than a billion computers), but it was also a key part of the \$200 million campaign to advertise the software. As such, it was a valuable image and O'Rear was paid one of the highest fees ever for the copyright of a single photograph, although for legal reasons he's unable to reveal the exact sum.

So what made Microsoft choose the image above all others? O'Rear has never been told, but the fact that it's attractive, easy on the eye and doesn't detract from other items that might be on the screen are all contributing factors. It may also have been chosen because it's an unusually inviting image of a verdant landscape and one that promotes a sense of wellbeing in desk-bound computer users.

I asked Charles O'Rear what it's like to have shot one of the world's most famous photographs. 'I feel proud to see the image still being used,' he said. 'Of course, when I took it I had no idea it would be so famous. Mostly, I'm proud to point to the monitor and tell people that I live near where it was taken. I'm lucky to live in a blissful place.' **AP**

BOOKS AND WEBSITES

Books: Charles O'Rear has produced the images for ten books on wine and vineyards. The most recent is *Napa Valley: The Land, The Wine, The People* (published 2011).

Websites: To see more of Charles O'Rear's work, visit his website www.wineviews.com. It includes portfolios of his stock and fine-art work, including more images of the rolling hills of the Napa Valley

Simon Goldin and Jakob Senneby's image 'After Microsoft' shows the same hillside as O'Rear's picture, but photographed in 2007 after it had been planted with vines

Events of 1998

4 February

More than 5,000 people are killed in north-east Afghanistan by an earthquake measuring 6.1 on the Richter scale

23 February

Osama bin Laden signs a fatwa in the name of the 'World Islamic Front for Jihad against Jews and Crusaders.' It declares the killing of North Americans and their allies an 'individual duty for every Muslim'

23 March

Director James Cameron's film *Titanic* wins a record 11 Academy Awards at the 70th Academy Awards ceremony

10 April

The Belfast Agreement, also known as the Good Friday Agreement, is signed by the Irish and British governments. It establishes the Northern Ireland Assembly with devolved legislative powers

7 August

In China, the Yangtze River breaks its banks. Between June and September, thousands are killed and millions made homeless as a result of flooding

15 August

The Real IRA detonates a car bomb in a busy street in Omagh, Northern Ireland. It kills 29 people and injures more than 200

19 August

US President Bill Clinton admits that he had an 'improper physical relationship' with former White House intern Monica Lewinsky and that he had misled the American people

4 September

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AP Appraisal

Expert advice, help and tips from AP Editor Damien Demolder

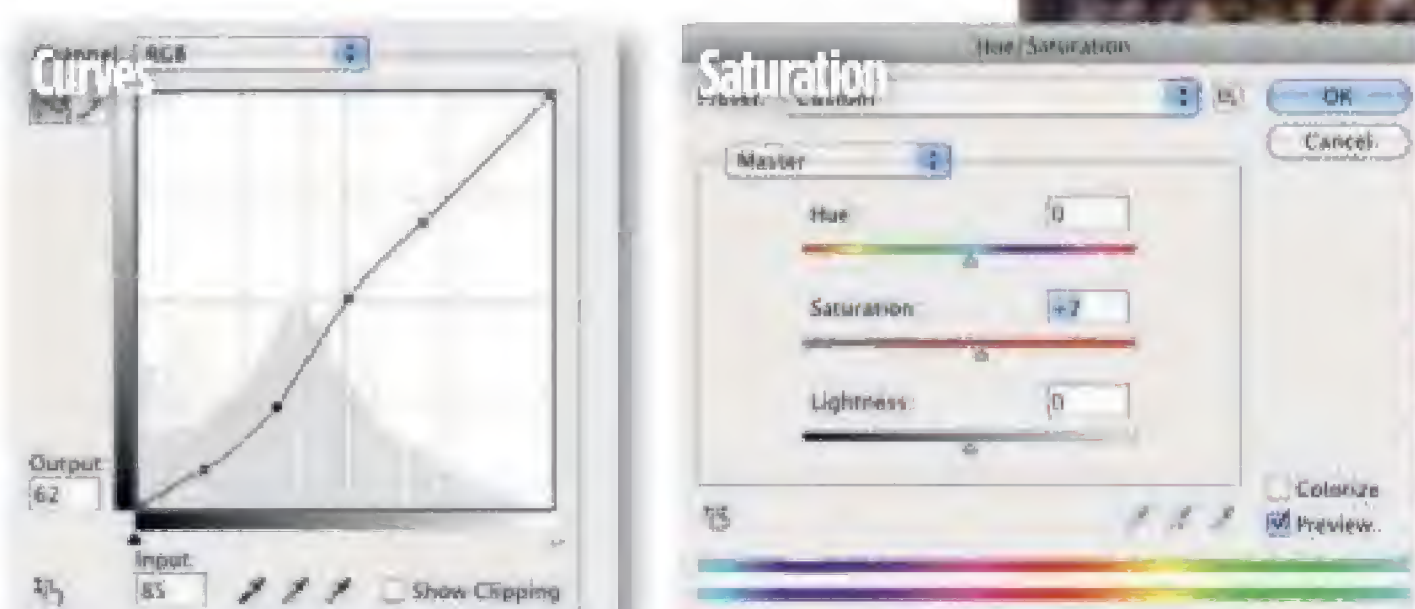


THIS is a well-spotted picture and one that requires some good observational skills to see and to shoot. Alaric has adopted a low angle and has used a diagonal composition to lead us from the front to the back of the picture.

A slightly too light exposure has left this scene a little pale, though, and the soft lighting of the day has stolen some of the colours of these amber-tinted fungi. A quick visit to Levels has added a more significant black and some darkening of the midtones. I also cropped the image to an upright – retaining Alan's diagonal, but now allowing the subject to fill the frame a little more.

To add the contrast that the overcast conditions have deprived us of, I used a sharp curve that concentrates on taking the darker tones deeper but without letting the lighter tones get brighter so we can avoid highlights burning out. This kind of curve also strengthens the colours in any picture, but here a moderate boost with the Saturation slider was needed to finish the job.

We end up with an image that has a good deal more impact than Alaric's original. The only further improvement would have been an even lower angle, and that would have involved lying in the mud. Just how dedicated to your art are you, Alaric?



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Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

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Original



Edit


**PICTURE
OF THE
WEEK**

Bee on allium Anton Ossipovski

Sony Alpha 100, 80mm, 1/60sec at f/5.6, ISO 200

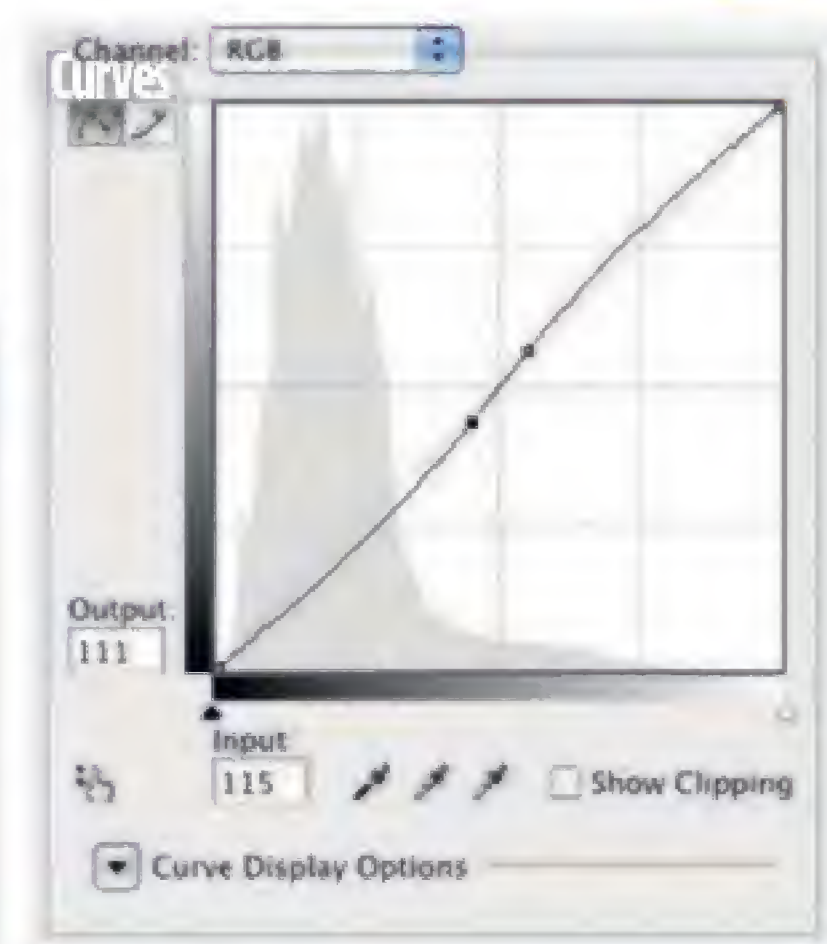
THIS is an astonishingly beautiful subject and Anton's use of such a shallow depth of field has created a wonderful atmosphere and a thoroughly engaging picture. I love the distant and mottled background, and the way the colours work so well together.

I like the colours so much I want to make them a more prominent part of the creation, but I don't want them to overtake the subject. I've used a light shift in the Saturation slider to add power and then a tweak in the middle of the curve to bring a more significant difference between midtone values. This just lightly boosts contrast, but without allowing shadows or highlights to fill in or burn out.

My final act was to chop away all the print area that we don't need. The 3:2 proportions of the shooting format leave empty space either side of an essentially square area of interest, so I've cropped to a square, and I think the picture is much better for it. Cropping is a much underrated and underused step in image processing, and it can have a very dramatic impact on an image.

Anton's original idea is very strong and, other than the cropping, my changes have been slight. He wins the picture of the week.

**'I love the way
the colours work
so well together'**



Original



Cropped



Edited



Railway bridge Colin Walder

Nikon D7000, 11-16mm, 1/200sec at f/5.6, ISO 200

COLIN presents us with the kind of view we'd all stop to observe and pick up our cameras to record. The railway bridge streaking off into the distance while reflected in the glassy waters would be too much for most of us to resist – and rightly so, as the scene begs to be photographed.

Here Colin shows us the scene, but in such a broad way the impact of the orange bridge is almost lost in the

expanse of the vista. The area on the left of the frame is nice, but it adds nothing to the scene – and, in fact, takes away from what we could be looking at.

I've just made a simple crop that helps us to concentrate on what Colin is saying, making the bridge without a doubt the most important part of the picture. A fiddle in Levels has also darkened the midtones and brought out the colours a little more.

It's nice to use a tree to create a frame for a subject at the top of the picture, but here the branches cross from sky to mountain top and confuse

the eye and blur the horizon. I've roughly cloned the tree out to show what Colin might have been able to achieve with a step forward or a

slightly lower view. The horizon is clear and distinct, and the subject easier to find without those fingers holding us back from entering the picture.



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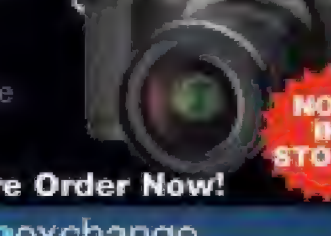
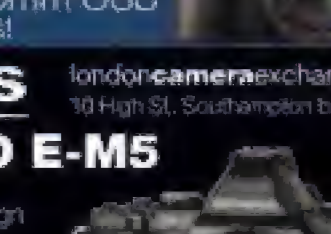
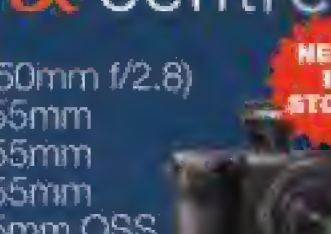
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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Samsung Micro SDHC Class 10 memory card and adapter From £16.99 (8GB)

www.samsung.com/uk

SAMSUNG'S new line of Class 10 Micro SDHC memory cards includes 8GB, 16GB and 32GB versions. Class 4 and Class 6 models are also available, but the Class 10 unit on test here offers the quickest read speeds at 24MB/s and write speeds at 13MB/s.

Numerous small compact cameras and various mobile phones use Micro SD cards to store data, and Samsung's new card comes with an adapter for use in SD devices. For anyone with digital devices that require each type, this is a good option. The card is solidly built to keep files safe inside, withstanding general wear and tear, as well as water, shock and magnetic damage.

Using a high-speed USB 2.0 card reader, 1GB of data takes 50-55secs to transfer, whether plugged into the reader directly or via the SD adapter. Like any Micro SD card, these transfer speeds are slower than top-of-the-line SD and CompactFlash cards. However, it is quick enough to get the most out of a compact camera's video recording or continuous shooting modes. **Tim Coleman**



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



Kenko Lens2scope spotting scope adapter Around £140

www.intro2020.co.uk

KENKO'S Lens2scope is an adapter designed to transform a standard lens into a spotting scope. The adapter fits onto the end of the lens in the same way as a camera, and offers a 1/10x magnification factor of the focal length of the lens. Among the optics I used with the adapter was a 70-200mm f/2.8, which provided a 7-20x magnification factor.

Inside the adapter unit is a roof prism with a lens construction containing five elements in three groups. Viewing is affected by the quality of lens being used with the scope, and optics such as an 18-200mm f/3.5-5.6 or 70-200mm f/2.8 give excellent sharp results with no visible chromatic aberrations. The eyepiece has a narrow viewing angle, so one's eye has to be entirely in the centre to see through it.

The Lens2scope includes a tripod mount for stable viewing, although the mount can be removed when a tripod is not being used and to aid storage of the unit. Lightweight and compact, the Lens2scope does not take up much space in a kit bag. Both angled and straight versions are available in Nikon F (DX), Canon EF (EF-S) Sony Alpha and Pentax K mounts. **Tim Coleman**

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Canon EOS 5D Mark I, II & III

We test all three versions of the Canon EOS 5D and find out exactly how the cameras differ.

AP 2 June

Sony Cyber-shot DSC-HX20V

Sony's travel-zoom compact camera features a 20x optical zoom, 18.2-million-pixel sensor and 1080p video recording.

AP 9 June

Bridge cameras round-up

We test eight DSLR-style models with long zooms and impressive specifications to find the best bridge camera for your money.

AP 9 June

Nikon D3200

The pixel race heats up once again. Nikon's entry-level DSLR has a 24.2-million-pixel sensor and Expeed 3 processor, yet costs less than £600.

AP 16 June

Samsung NX20

With a swivel screen and a 20.3-million-pixel sensor, Samsung's latest compact system camera may offer the Sony NEX-7 some healthy competition.

AP 23 June

Elemental Trinity Nano 2-4 Flash Kit

This 200Ws and 400Ws twin-head kit combines exceptional portability with great styling for less than £450. **Andrew Sydenham** examines how these little gems perform in the studio

WITH such a good selection of entry-level flash-head kits available nowadays, most serious enthusiasts are increasingly likely to want a set of studio lights as well as a speedlight-type flashgun, such as this Trinity Nano 2-4 Flash Kit from Elemental.

At £429, the cost of this basic set-up is comparable with a premium-name system speedlight, but it offers far greater versatility and creative possibilities. The advantage now is that the power, recycling time and features of budget heads can more than compete with the professional high-end models of a few years ago.

Those professionals requiring day-in, day-out reliability and ruggedness would still aspire to the likes of Broncolor, Profoto and Elinchrom, but spectacular results are achievable from this cleverly designed, low-priced kit aimed at the amateur market.

FEATURES

The 2-4 Flash Kit is built around the identically sized 200Ws and 400Ws Nano flash heads, which differ only in power output, with the Nano 4 offering twice the power of the Nano 2. The heads are made from an ABS material, finished in a sumptuous polyresin coating, and the simple control-button layout is ranged in a semi-circle around the digital power readout.

The heads have a variable power range

of 5 stops, adjustable in 0.1EV increments. There is an open flash test button, switchable audio recharge indicator and magic eye sync along with an on/off switch for the 75W modelling light. The guide numbers are 50m (Nano 2) and 65m (Nano 4) @ ISO 100, and the flash recycling time is between 0.2 and 1sec, depending on the power setting.

The Nanos are supplied with a 100cm black/silver umbrella and a 90cm square softbox attached by the standard S-mount Bowens-type fitting, which is compatible with the vast range of dishes, light shapers and



The Nano kit set-up, with umbrella and softbox fitted beside the Elemental case



The 90cm softbox as a main light source gives a beautiful cosmetic result

'Exceptionally easy to assemble, the kit is out of the bag and ready for use in around 5mins'

diffusers available on the market. Two spill-kill dishes are provided, so using a second umbrella in place of the softbox is an easy option, and good-quality, air-cushioned lighting stands provide a supporting role. As well as a pair of sync leads, a Godox Reemix 16-channel wireless transmitter and receiver set is included. These devices can be set to trigger the Nanos wirelessly from the camera, effectively rendering the sync leads redundant.

The Reemix also has a hotshoe to accept a speedlight and functions as a camera remote control for normal, long-exposure and delay-action shooting – a very useful inclusion in the kit. Sync and camera cables, and a mini-jack adapter are included, and when ordering the kit be sure to specify your camera type so you receive the correct Reemix model.

The kit includes everything you need for a basic studio lighting set-up, straight from the box.

BUILD AND HANDLING

As I lifted the kit for the first time, the case was so light I was sure something had been forgotten, yet a quick inspection revealed two lamp heads, stands and all the accessories. The rubberised finish of the Nanos looks incredibly smart and is a delight to handle, not at all susceptible to dust and fingerprints, and looks every bit as purposeful as a high-end monobloc flash head.

The Nano's rear panel with large digital display and well-laid-out control buttons



Facts & figures

Kit contains

1x Trinity Nano 200Ws head
1x Trinity Nano 400Ws head
2x spill kill
2x sync cable
2x 75W modelling bulbs
2x lighting stands
1x 40in black/silver umbrella
1x 90cm octagonal softbox
1x Reemix radio transmitter
1x Reemix radio receiver
1x Cordura-style kit case

	Nano 2	Nano 4
Power output	200Ws	400Ws
Guide number	50m @100 ISO	65M @100 ISO
Recycle time	0.2-1secs	0.2-1secs
Weight	1kg	1.1kg
Modelling light	75W 3,200K	75W 3,200K
Colour temp.	5,600K ±100K	5,600K ±100K
Voltage	110-240V 50/60Hz	110-240V 50/60Hz

Elemental Europe Ltd, Unit 9, Kinsbourne Farm, Bury End, Stagsden, Bedfordshire MK43 8TS. Tel 0844 272 7778. Website: www.studio-flash.com

I particularly like the well-laid-out controls on the rear of the light. These are clear and intuitive, with the power indicator visible from across the studio, and it takes just 4secs to scroll through the full 5 stops of available settings. The automatic power dumping as the output is reduced is a particularly important feature and prevents confusion regarding exposure when the user forgets to trigger the flash manually.

The intensity of the modelling lamp doesn't vary in proportion to the power as with more sophisticated heads; there's just an on/off switch here but the flash recycle 'bleep' indicator is switchable, as is the magic eye. There are no cooling fans in either flash head as they have been designed with sophisticated internal heat sink fins that dissipate the heat generated by the flash tube and modelling light. Indeed, I tried to get them to heat up by firing continuously but didn't manage it.

The air-cushioned stands prevent damage when lowering the light and, although not particularly heavyweight, they are constructed with proper nuts and bolts rather than the rivets of some budget stands. The light shapers are as well made as any I've come across, with the reflector material around the softbox particularly heavyweight and at the same time not difficult to construct.

PERFORMANCE

Exceptionally easy to assemble, the kit is out of the bag and ready for use in around 5mins. The modelling lights at 75 watts are adequate for getting an idea of how your shots will look, but are not as bright as I'm used to. I found fitting the softbox required care as its weight puts quite a strain on the S-mount fitting, and likewise, the friction locking that adjusts the angle of the flash head is only just up to the job. This is

not a problem with umbrellas and dishes, but care must be taken to support the softbox when slackening off and adjusting the angle.

The combination of 200Ws and 400Ws flash heads is about as low-powered as you can get away with for full-length portraits, but the quality of the diffused light from the softbox is just superb, giving wonderful highlights in the eye and gentle fall-off at the edge of the lit area. The flash recycling times are more than fast enough not to be an issue when shooting models, and I was very happy with the colour temperature and skin tone rendition with my camera white balance set at 5,200K – no adjustment was necessary.

When the kit is all packed away in the system case, I noticed how much extra space there was – plenty for an extra head and stand, for example, and perhaps more. **AP**

Verdict



THE OVERALL
feeling you get from this kit is that it's

'just-so' neat and you can't help liking the friendly, 'alien-pod' styling of the Nano. Although clearly not designed for intense professional use, it is an accomplished product and capable of really excellent results, proving itself eminently suitable for general portraiture and product photography.

The specification and build are equally impressive and, at £429 RRP, it is well worth consideration by amateurs with a penchant for studio photography.



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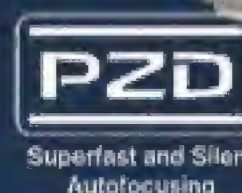
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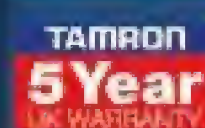
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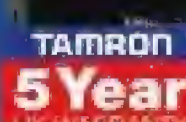
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Rangefinder-style cameras

With superb designs and excellent image quality, both the **Fujifilm X-Pro1** and **Sony NEX-7** are at the pinnacle of compact system cameras, but how do they compare with that most lusted after, and expensive, camera of documentary shooters, the **Leica M9**? **Richard Sibley** investigates

THINK of a rangefinder camera and the chances are the name Leica will come to mind. For many years the Leica M series was the camera of choice for reportage, street and travel photographers, not to mention photojournalists working in some of the world's most dangerous places.

Today, the market for the Leica M9 is a little different. It is still regarded by many as the pinnacle of camera design, mixing the classic looks of its forebears with an impressive 18-million-pixel, full-frame CCD sensor. However, as its £4,500 asking price does not even include a lens, for most photographers it is a camera to be admired from afar.

There are alternatives, though. The Fujifilm X-Pro1 and Sony NEX-7 represent two very interesting options, each with its own particular benefits. Judged on looks alone, the X-Pro1 is the more obvious alternative to a Leica M9, but looks aren't everything and there is so much more to each of these models below the surface.

All three cameras – the Leica M9, the Fujifilm X-Pro1 and the Sony NEX-7 – feature different types of viewfinder, different button and menu arrangements, and different imaging sensors (full-frame and APS-C) of varying resolutions. As these factors will affect the image quality from each camera, they should be the key priorities for potential users.

FEATURES

The Leica M9 was launched in September 2009, and its key feature is an 18.5-million-pixel, full-frame CCD sensor. Currently, only a handful of DSLRs include full-frame sensors, with the M9 the only mirrorless system camera to do so.

The sensor is developed by Kodak and has some interesting features. First, the shape and position of the microlenses over the photosites vary across the sensor, in order to ensure the best possible image quality at the edges of the frame. However, the most talked about element is the sensor's lack of an anti-aliasing filter in front of it. These filters are deliberately designed to blur the image slightly to reduce false colour and moiré patterning. With no such filter included, the M9 is able to realise the full potential of its 18.5 million pixels, and we noted the camera's excellent detail resolution when we originally reviewed it in AP 24 October 2009.

However, the M9 is not the only camera of the three that has no anti-aliasing filter. This is also the case with the Fujifilm X-Pro1 and its 16.3-million-pixel, APS-C-sized, X-Trans CMOS sensor. The X-Trans designation refers to the sensor's unique colour filter array, which differs from a typical Bayer pattern sensor by using what appears to be a more random layout. As a result, Fujifilm claims that an anti-aliasing filter is no longer required in the X-Pro1, which, as with the Leica M9, means that the true potential of the sensor's 16.3-million-pixel resolution can be realised. For more on this, see our test of the Fujifilm X-Pro1 in AP 31 March.

RESOLUTION, NOISE AND SENSITIVITY

AT THEIR lowest sensitivity settings, the Fujifilm X-Pro1, Leica M9 and Sony NEX-7 all perform very well when shooting JPEGs. Images of both real-world scenes and our resolution test chart are very detailed. Surprisingly, when you consider it has the lowest resolution, the images from the X-Pro1 are the sharpest and most detailed. They look fractionally better than the higher-resolution images of the Leica M9, but in truth there is little difference. Given that the NEX-7 has a higher 24.3-million-pixel resolution, it is even more surprising that JPEG images from this camera do not quite match the X-Pro1 or M9 at ISO 200.

At ISO 400, JPEG images from all three cameras look largely the same in well-exposed areas, but in shadow areas a hint of luminance and colour noise starts to appear. In the M9 this becomes more evident at ISO 800, while images from the X-Pro1 and

'Surprisingly, given that it has the lowest resolution, images from the X-Pro1 actually look the sharpest'

NEX-7 are far smoother, with barely any noise noticeable. At ISO 1600, JPEGs taken with the M9 have visible colour and luminance noise in shadows and midtones. Images from the NEX-7 look smoother, but it appears that noise reduction has caused some loss of detail. The X-Pro1 produces the nicest images of the three cameras at this setting. Although there is a hint of luminance noise, it is very fine and looks natural, with little loss of detail.

With raw files there is obviously more control over an image. With all three cameras it is possible to sharpen images to reveal more detail than is shown in the JPEGs. Raw files from the X-Pro1 don't look that different from the JPEGs, with images sharp and full of detail at all ISO settings. Colour noise is well controlled, with only a hint of luminance noise at higher ISO settings.

Fujifilm X-Pro1



Leica M9



Sony NEX-7



The images above show 72ppi (100% on a computer screen) sections of images of a resolution chart. We have used the Leica 50mm f/2 Summicron, Sony 24mm f/1.8 ZA Carl Zeiss and Fujinon 60mm f/2.4 lenses, all set to f/8. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



Left: Moiré patterning is clearly visible in images from both the M9 and X-Pro1, but not in those from the NEX-7. However, the images from the Leica and Fujifilm cameras are slightly sharper



Right: When shooting raw, all three cameras perform well between ISO 200 and ISO 1600. However, JPEG files above ISO 800 from the Leica M9 can't match those from the NEX-7 and X-Pro1



Raw images from the NEX-7 show a slight improvement over the JPEG files, but it seems that the sensor suffers a little from having a strong anti-aliasing filter. For a 24.3-million-pixel camera, I would have expected the NEX-7 to resolve more detail on our resolution chart than the other two models.

It is the M9 that shows most improvement when shooting raw images. The amount of detail is very impressive, and like the X-Pro1, the M9 shows the clear advantage to image resolution that comes from removing the anti-aliasing filter. However, it is no coincidence that both cameras lacking this filter suffer from odd moiré patterns in our real-world test shot of a cityscape (above). However, the sensitivity range of the M9 is limited to a maximum ISO

2500 setting, which is very low when compared to the standard ISO 6400, or the extended JPEG-only settings of ISO 25,600 on the X-Pro1 and ISO 16,000 on the NEX-7.

So, which camera produces the best images? Well, it depends what you are looking for. Those shooting JPEG images and little else will probably sway towards the Fujifilm X-Pro1, but for raw images the Leica M9 just edges ahead slightly. That said, there is an issue with the lack of an anti-aliasing filter in the X-Pro1 and M9, as in both these cameras very fine linear details can be prone to moiré patterning, which can be difficult to remove. The inclusion of an anti-aliasing filter helps to minimise this problem in the Sony NEX-7, but it also has the effect of reducing the resolution.

BUILD AND HANDLING

BEFORE comparing the build and handling of the three cameras, it is important to understand who the Leica M9 is aimed at. The vast majority of the M9's design comes from the past few generations of M-series film cameras, and as such the number of direct controls is minimal. Adjustments can be made to the shutter speed via a control on the top of the camera, the aperture via the lens, while the ISO and exposure compensation can be quickly changed using a button press and turn of the rear dial. Most of the M9's other features are controlled via the menu system, which is a fairly bland list of options. However, this is one of the reasons why the M9 is highly regarded, as it isn't bloated with shooting modes. It feels like a photographer's camera – one you have to work with to get the image you want. In this respect it is the closest a digital camera has come to capturing the essence of shooting on film.

The Sony NEX-7 has the largest number of controls. Two dials on the top allow quick access to aperture, shutter speed and exposure compensation, while buttons can be preset for WB, AF, ISO and metering. Those used to a DSLR camera will appreciate all these settings. The NEX-7's menu system is broken down into submenus that are represented by an icon, and it can take some time

to become familiar with these settings.

Fujifilm has found a balance between the NEX-7 and M9 by offering a good range of direct button controls, and a menu that is nicely broken down and logical. With all the buttons clearly labelled and in logical places, the X-Pro1 is a pleasure to use.

In terms of size, the NEX-7 has a clear advantage. Being smaller and lighter than the other two models, it truly is a 'take-anywhere' camera. However, there is something to be said for the larger size of the M9 and X-Pro1. These two cameras are designed to be used instead of a DSLR as a photographer's main camera body. As such, you would expect the build quality to be strong and the cameras a decent size and comfortable to use all day. Although there are many photographers for whom the NEX-7 will be their only camera, it is much more of an alternative – something to take on your travels when you don't want to take a DSLR, rather than your primary camera.

Build and handling are down to personal preference, and all three of these cameras are excellent in their own ways. However, it is clear that the X-Pro1 is the closest match to the Leica M9. That said, the NEX-7 shouldn't be discounted as its size and weight make it a great travel camera that is discreet enough for street photography.

Currently, the X-Pro1 has only three lenses in its range, with more due later this year. There are many excellent Leica lenses available, but only a handful of really high-quality lenses that can match the resolution of the NEX-7



LENSES

A CAMERA is nothing without a good lens, and it is here that the Leica M9 has a huge advantage. With the first Leica M-mount optic launched in 1954, there are now 58 years' worth of lenses available for use with the M9, many of them being highly prized and regarded as some of the best optics of all time. M-mount lenses have also been produced by Carl Zeiss, Konica, Minolta, Rollei and Voigtlander that can be used on the M9.

However, some of these Leica M-mount lenses cost as much as it would to purchase the Fujifilm X-Pro1 with 35mm f/1.4 lens, or the Sony NEX-7 with kit lens. For example, the Leica 50mm f/2 Summicron-M lens used for much of this test costs around £1,550.

As the newest camera of the three, the X-Pro1 has the smallest range of lenses. Currently, there are just three Fujinon X-mount lenses available – the 18mm f/2, the 35mm f/1.4 and the 60mm f/2.4 Macro – but more are planned for release later this year. Of the three existing lenses, the 35mm and 60mm options are excellent, while the 18mm shows some signs of chromatic aberration and purple fringing. Generally, though, the X mount looks as though it could be very promising in terms of the quality and range of lenses.



RRP	£1,429 (body only)	£4,499 (body only)	£999 (body only)
Sensor	16.3-million-effective-pixel X-Trans CMOS (23.6 x 15.6mm)	18-million-pixel-effective CCD (23.9 x 35.8mm)	24.3-million-effective-pixel CMOS (23.5 x 15.6mm)
Output size	4896 x 3264 pixels	5212 x 3472 pixels	6000 x 4000 pixels
Lens mount	Fujifilm X	Leica M	Sony E
Focal length mag	1.5x	1x	1.5x
File format	RAF raw, JPEG, RAF + JPEG	DNG raw, JPEG, DNG raw + JPEG	ARW raw, JPEG, ARW+ JPEG
Colour space	Adobe RGB, sRGB	Adobe RGB, sRGB	Adobe RGB, sRGB
Shutter speeds	30-1/4000sec + bulb	32-1/4000sec + bulb	30-1/4000sec + bulb
Viewfinder	Hybrid EVF/optical with 100%/90% FOV	Large brightline frame viewfinder	2.4-million-dot EVF, 100% field of view
ISO	200-6400 (100-25,600 expanded JPEG only)	ISO 160-2500	ISO 100-16000
Metering system	256-zone evaluative, spot centre, average	TTL centreweighted metering	1,2000-zone evaluative metering, centreweighted and spot
White balance	Auto, custom, 7 presets, manual	Auto, custom, 7 presets, manual	Auto, 6 presets, manual and custom
AF points	49 selectable contrast AF points	Manual rangefinder	25 selectable contrast AF points
Dimensions	139.5 x 81.8 x 42.5mm	139 x 37 x 80mm	119 x 66.9 x 42.6mm
Weight	450g (inc battery)	585g (inc battery)	340g (inc battery)

Fujifilm, Unit 10A, St Martins Business Centre, St Martins Way, Bedford MK42 0LF. Tel: 01234 572 000. www.fujifilm.co.uk

Leica, 34 Bruton Place, Mayfair, London W1J 6NR. Tel: 0207 629 1351. <http://uk.leica-camera.com>

Sony, The Heights, Brooklands, Weybridge, Surrey KT13 0XW. Tel: 01932 816 000. www.sony.co.uk



'A camera is nothing without a good lens, and here the Leica M9 has a huge advantage'

Sony's NEX system is now well established and there are six lenses available, including a 24mm f/1.8 ZA wideangle lens by Carl Zeiss. Most of the lenses are aimed at the consumer, but more specialist lenses, such as the aforementioned 24mm f/1.8 and the 50mm f/1.8, are joining the line-up, with Sony recently stating that there will be 15 E-mount lenses by the end of 2013. Sony also offers an Alpha-mount adapter that allows Sony Alpha-mount lenses to be used on the NEX-7. This adds a further 34 lenses to those that can be used on the NEX-7, making it a fairly comprehensive range.

One of the great things about compact system cameras is that their lack of a mirror means they have a small flange back, which is the distance between the rear of the lens mount and the imaging plane. As the flange back on both the X-Pro1 and NEX-7 is smaller than that on a Leica M-series camera, it means both the X-Pro1 and NEX-7 can use Leica lenses via an adapter. Fujifilm is expected to launch its own M-mount adapter, although adapters are currently available for both the X-Pro1 and NEX-7. This is a huge bonus for those who own Leica lenses that were used with film cameras. Their quality optics can now be given a new lease of life for a fraction of the cost of buying the M9.



Sony's NEX-7 also uses an APS-C-sized CMOS sensor, but it offers a 24.3-million-pixel resolution – the highest of the three models. However, it does have an anti-aliasing filter, which will cause a loss in sharpness and definition. How much this affects the final images is something I have covered on [pages 50–51](#).

Another defining feature of all three cameras is their viewfinders. As a rangefinder camera, the Leica M9 has an optical viewfinder that overlays markings to show the image frame, which is dependent on the lens in use. Focusing is completely manual and relies on the coupled rangefinder to help the user align the images. This is the same method as that used in all Leica M-series rangefinders, and countless iconic images have been taken using it. Focusing is surprisingly quick on the M9, and I find it faster than manually focusing a full-frame DSLR.

When it comes to very accurate and precise focusing, though, modern AF systems have a huge advantage. Live view screens and electronic viewfinders (EVFs) offer 100% magnification of the image, which allows for tiny shifts in focus to be made accurately.

Sony's NEX-7 has both an EVF and a rear LCD screen, and images can be composed using either. The 2.4-million-dot OLED EVF helps make the NEX-7 feel similar to a very small rangefinder in use. Most photographers will instinctively want to hold the camera to their eye to look through the viewfinder rather than use the screen. Although the viewfinder still looks slightly digital, it is bright and has a fast refresh rate

'When it comes to very accurate and precise focusing, modern AF systems have a huge advantage'

that makes the display move smoothly when composing an image. The best part, though, is that the EVF offers a 100% view of the scene, with the option to choose how much shooting information you want displayed.

The NEX-7 uses contrast-detection AF, which snaps into focus quickly, and it is possible to change the AF point while holding the camera to the eye. If you wish to focus manually, simply turn the focusing ring on the lens and a 100% view is displayed in the centre of the EVF or screen. This is one convenience that you won't find on the M9, while another is focus peaking, which, when activated, highlights any edges that are in focus with a slight red tint. This allows the user to quickly see which parts of the image are in focus and adjust accordingly.

The X-Pro1 effectively merges the technology found in the NEX-7 and M9 by employing a hybrid viewfinder that can be used in a number of ways. At its most basic it is an optical viewfinder, but with the ability to overlay digital information such as different image frames, depending on the lens being



The Sony NEX-7 is the smallest and lightest of the trio

used. Some basic shooting information can also be presented.

The X-Pro1's optical viewfinder, with its digital overlay, offers the best of both worlds. However, as it is fixed, there is no way of manually focusing when using it. But this is where Fujifilm's hybrid viewfinder really comes into its own, by having the ability to switch between an optical and a digital view.

The X-Pro1's electronic viewfinder performs in a similar way to that of the Sony NEX-7, offering a full 100% digital field of view and 100% magnification for precise manual focusing. However, when it comes to autofocus, the contrast-detection system is not as fast as that found in the NEX-7. The X-Pro1 isn't slow – it just lacks the instant snap of its Sony rival.

Of the three cameras, the NEX-7 has the most features. Aimed more at consumers than the X-Pro1 or M9, it has all the scene modes one would expect, including low-light handheld shooting mode, 3D sweep panorama and HDR. Add to this a maximum 10fps shooting rate and the NEX-7 is incredibly well specified. Whether all these modes will ever be used is up to the individual photographer, but don't be swayed into buying a camera with a 10fps shooting rate if you only ever take landscapes, or an HDR mode if you shoot only portraits. **AP**

Conclusion

ALTHOUGH the Leica M9 is now almost three years old, its image quality when shooting raw images is still a match for its modern counterparts. The rest of its specification does look a little dated, though. The high resolution and extensive features list of the Sony NEX-7 makes it a serious candidate as an affordable alternative to the M9, but using one is a very different experience. If you like the idea of a high-end compact system camera and are more used to using a conventional DSLR, then the NEX-7 is probably the camera for you.

However, if you are looking for an experience that is more akin to using an M9, then the Fujifilm X-Pro1 is the best alternative. Its raw and JPEG images are excellent, and the camera's build and hybrid viewfinder are more than a match for the M9 – in many ways the X-Pro1 is actually better, and significantly less expensive.

Many thanks to Park Cameras (www.parkcameras.com) for loaning us the Leica M9 for this test

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Left: The most obvious change to CS6 is the dark-grey workspace, which brings it in line with Adobe Lightroom and Elements

Adobe Photoshop CS6

The world's most well-known image-editing software has been upgraded, but are the new features found on Photoshop CS6 that much of an improvement? **Richard Sibley** finds out

HOW DO you improve what is regarded by professional photographers and designers the world over as by far the best image-editing software? The answer is, with difficulty. However, Adobe seems to have managed it with Photoshop CS6.

At the core of the new software is the Venus processing engine. This controls the way software and computer hardware are used to process the image editing. Adobe claims the new Venus engine will deliver faster results on the latest computers, and even some of the most intensive editing effects are now applied almost in real time. For example, I certainly noticed an improvement in the speed of the Liquify tool in Adobe Photoshop CS6 compared to CS5.

LAYOUT AND DESIGN

Photoshop CS6 has dozens of new features, although not all are created with photographers in mind and some are nothing more than tweaks. The most visible change is the newly designed interface. While key features of the workspace remain almost the same as in Photoshop CS5, the default colour scheme of CS6 is a darker shade of grey than in previous versions. This brings Photoshop CS6 in line with Photoshop Elements 9 and Photoshop Lightroom 4, so the workspace should seem more consistent when switching between Adobe software programs. The interface can also be changed to one of four other shades of grey, should you prefer.

The various palettes and icons have also been given a few tweaks. These are not immediately apparent, but Adobe claims they 'create a smoother, more consistent editing experience'. Among the nice design touches is the switch from upper case to

sentence case text for the titles of all the palettes, but one of the more genuinely useful features is the ability to search layers for their attributes. This can be done by Kind, Name, Effect, Mode, Attribute and Colour. For example, you can search the layers palette so just image layers or text layers are shown. This is useful for complex jobs such as montages or layouts, but given that most photographers will be working on no more than, say, five layers when editing a single image, it probably isn't too much of a necessity.

The Printing interface has also been tweaked. The features are largely the same, but the layout has been changed so the settings and features are now in a more logical order. Adobe has clearly taken time to look at the way all the submenus work to make sure that everything is clear, coherent and works smoothly.

AUTO SAVE

One of the most important new features is the Auto Save option. What it does is self-explanatory, with timed intervals of 5, 10, 15, 30 or 60 minutes to ensure you don't lose all your hard work should your computer crash or Photoshop freeze. The system works in much the same way as it does when using Microsoft Word or a similar package. The Background Save feature also means that when manually saving, you can carry on with other projects rather than watching the progress bar on-screen.

BLUR TOOLS

Three new Blur tools have been added – Field, Iris and Tilt-Shift – and these are found in the new Blur gallery. The Field blur allows different points to be selectively blurred,



Below: The new Blur Gallery allows three new types of blur to be added to an image, including Tilt-Shift, as seen below

while the Iris blur is a customisable radial blur. Tilt-Shift, as its name indicates, replicates the sort of depth-of-field planes that can be created with a tilt-and-shift lens.

Although the effects of the various new Blur tools could be done in previous versions of Photoshop using different combinations of tools, it is easier to get the same effects in CS6, which is what photographers want.

CONTENT AWARE TOOLS

One of the new features of CS5 was Content Aware Fill, which is an 'intelligent' fill tool that replaces any gap in an image if part of it is removed. While it works adequately for removing objects from fairly plain backgrounds, such as grass, it doesn't work quite so well with complicated subjects because there is always a slight smudge left at the edges. The Content Aware Fill algorithm has been improved in CS6 so that less manual retouching is required.

Content Aware Move is a new tool that allows a selection to be made and moved to a new part of an





The Content Aware Move tool acts as a great starting point, but some retouching will still have to be performed to achieve the perfect image

image. Here the selection is blended into its new position, and the hole left behind is also intelligently filled.

Although improved, the Content Aware tools still are still not perfect in CS6, and they will usually require some more localised retouching to blend in the new content areas.

CROP TOOL

The Crop tool in CS6 now behaves more like the Crop tool found in Lightroom. When the tool is clicked, the crop guidelines surround the entire image, and they can either be dragged and repositioned or a preset aspect ratio used. Rather than move the crop frame around, which was the case in previous versions, when you click and move the cursor it is the image that moves behind the frame. I am used to this method from working with Lightroom and find it much easier. However, for those who prefer the old version of the tool there is the option to set the Crop tool so that it behaves as it does in previous versions of Photoshop.

Another nice new addition is the ability to use different overlays to help position the Crop tool. As well as a Rule of Thirds grid, there are also five other overlays, including Golden Ratio and Golden Spiral.

ADAPTIVE WIDEANGLE FILTER

The new Adaptive Wideangle filter is basically a lens-correction tool for extreme wideangle optics, such as fisheyes. Like the technology used in Camera Raw, this

filter can read the Exif data from an image and detect the type of lens it was taken with and automatically apply a correction. Where it differs from the standard lens-correction filter is that a tool can be used to drag a line along any edge you want straightened. Photoshop will then automatically adjust the image to straighten this edge. Using this method to correct a number of edges allows the software to quickly correct the distortion of any lens, regardless of whether it has Exif data.

OTHER NEW FEATURES

Among the other new features are the ability to select faces and skin tones in the colour range selection tool, a new Oil Paint filter, custom preset styles for text and new auto settings added to the Level and Curves tools.

Also interesting are the erodible brushes. These act like a pencil or charcoal and will gradually change shape the more they are used, so they effectively become blunt as if using a real pencil. This feature is probably of little interest to photographers, but impressive nonetheless.

Video footage can now be edited in both the Standard and Extended versions of Photoshop. The editing uses a fairly basic timeline arrangement, but clips can be edited or spliced together, and transitions, audio and text can be added. Although basic, the video-editing feature may be useful to photographers wanting to create slideshows of their images. **AP**

Adobe, Market House, 34-38 Market Street, Maidenhead, Berkshire SL6 8AD.
Tel: 01628 590 000. Website: www.adobe.com/uk. Price: from £190.80 upgrade, £660.51 full version

ADOBE CAMERA RAW 7

CAMERA Raw, which is Photoshop's raw-editing software, has also been upgraded. It now supports the majority of new cameras and will continue to be updated every few months to ensure that the most popular digital cameras are supported. The new version has the same set of image-editing features that are found in Adobe Photoshop Lightroom 4 (see AP 11 February). One of the major new improvements, though, is the way the software handles highlights and shadows, with more control possible over the detail revealed in these areas. The sharpening and noise-reduction algorithms have also been improved, as have the chromatic aberration and fringing removal tools.



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Verdict

SOME of the improvements found in Adobe Photoshop CS6 will be of real benefit to photographers. However, the rub lies in the price. It costs from £190.80 for an upgrade or £660.51 for the full version, so a lot of thought has to be given as to whether it is worth buying. If you have CS3 or CS4, I'd suggest taking advantage of the upgrade price, but for those with CS5 I'm not sure there are enough new features to make CS6 an essential purchase. What you do get for your money, though, is industry-standard image-editing software used by professionals around the world. So, if that is the level at which you intend to work and you don't already have Photoshop, CS6 represents good value for its considerable price. However, for the average enthusiast it is unnecessary, and Adobe's Cloud service is an interesting alternative. If you have a photographic project you are working on, or don't edit images regularly, the monthly subscription may be the perfect solution.



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FL8	5D Mark II	Mint	€1,599	£1,311	€1,300	£1,066	FL45	17-85 IS USM inc. Hood	Mint	€289	£237	€235	£193	FL53	FM Body	Good	€139	£114	€113	£93						
FJ92	5D Mark I	Exc++	€729	£598	€593	£486	FL42	100/2.8 USM Macro	Mint	€449	£368	€365	£300	USED NIKON LENSES												
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FL44	7D Body	Mint	€1,199	£983	€975	£800	FL39	70-300 IS USM	Mint	€419	£344	€341	£280	FK98	12-24 AFS DX	Mint	€699	£574	€568	£466						
FL10	7D	Exc++	€1,099	£901	€894	£733	FL38	17-55/2.8 IS EF-S	Mint	€789	£647	€642	£526	FG49	TC-20EII	Mint	€329	£270	€267	£220						
FK90	60D Body	Mint	€789	£647	€642	£526	FL17	50/1.2 L Lens (B)	Mint	€1,275	£1,046	€1,037	£850	FK97	50 F/1.4 AFD	Mint	€229	£188	€186	£153						
FL31	50D	Mint	€549	£450	€446	£366	FL7	70-300 L IS inc. Hood	Mint	€1,245	£1,021	€1,013	£830	FL26	10.5 F/2.8 FISHEYE	Mint	€575	£472	€468	£384						
FG64	40D	Mint	€439	£360	€360	£292	FL5	75-300 EF III	Good	€149	£123	€122	£100	FJ44	14 V/2.8 AFD	Exc++	€995	£816	€809	£664						
FL34	40D	Mint	€439	£360	€360	£292	FL2	18-135 IS	Mint	€329	£270	€268	£220	FL27	17-55 V/2.8 AFS	Mint	€895	£734	€728	£597						
FL6	550D Body (Rebel T1i)	Mint	€389	£319	€316	£269	FL4	18-55 EF-S	Mint	€69	£57	€56	£46	FL55	70-300 als v	Mint	€429	£352	€349	£286						
	450D + 18-55 IS lens	Mint	€349	£286	€284	£233	FK92	28-105 USM	Mint	€229	£188	€187	£157	FL15	24-120 VR AFS V3.5-5.6		€385	£316	€313	£257						
USED CANON LENSES																				FL28	12-24 AFS DX	Mint	€799	£655	€650	£533
FK82	600/4 L Lens IS	Mint	€6,500	£5,330	€5,285	£4,333	FJ60	70-200/4 L Lens IS	Exc++	€849	£697	€690	£566	FL60	Nikon 24-70 V/2.8 AFS	Mint	€1,275	£1,046	€1,037	£851						
FK83	500/4 L Lens IS	Exc++	€5,750	£4,715	€4,675	£3,833	FJ57	24-105 L Lens	Mint	€749	£615	€609	£500	FL61	Nikon 135 V/2 DC AF	Mint	€975	£800	€793	£650						
FK19	500/4 L Lens IS	Good	€5,250	£4,305	€4,269	£3,500	FL58	70-200/4 L Lens IS (B)	Mint	€985	£808	€801	£667	FL54	35mm F2.8 Als	Good	€129	£106	€105	£86						
FK67	500/4 L Lens IS	Good	€5,250	£4,305	€4,269	£3,500	FL64	50/1.8 EF II (B)	Mint	€99	£81	€81	£67	USED NIKON FIT												
FK76	400/2.8 L Lens IS	Mint	€5,750	£4,715	€4,675	£3,833	FL65	50/1.4 USM (B)	Mint	€319	£262	€260	£213	FJ55	Sigma 17-70 1/2.8-4.5		€199	£164	€162	£133						
FK84	400/2.8 L Lens IS	Exc++	€5,750	£4,715	€4,675	£3,833	FL66	28-135 IS (B)	Mint	€329	£270	€268	£220	FL48	Tokina ATX 80-400 V/4.5-5.6D		€475	£390	€387	£317						
FK29	400/2.8 L Lens IS	Exc++	€5,750	£4,715	€4,675	£3,833	FF95	24-85 V/3.5-4.5 USM	Mint	€249	£205	€203	£166	USED LEICA												
FK49	400/2.8 L Lens IS	Exc++	€5,500	£4,510	€4,472	£3,667	FJ11	100 V/2 USM		€399	£327	€325	£266	..... R9 black	Mint	€1,085		Best offer secures							
FK39	400/2.8 L Lens IS	Good	€4,950	£4,059	€4,024	£3,300	FH99	60mm V/2.8 EFS Macro	Mint	€329	£270	€268	£220	..... R5 Black	Exc++	€395		Best offer secures							
FK9	400/4 L Lens DO IS	Good	€4,350	£3,567	€3,537	£2,900	USED EOS FIT							..... 16/2.8-R Fisheye	Exc++	€650		Best offer secures							
FK28	400/4 L Lens DO IS	Good	€4,350	£3,567	€3,537	£2,900	FH19	Sigma 70 V/2.8 EX DG MACRO		€339	£278	€276	£226	..... 250/4 Telyt -R	Exc++	€499		Best offer secures							
FK58	400/4 L Lens DO IS	Poor	€3,750	£3,075	€3,049	£2,500	FJ46/47	Sigma 150 V/2.8 Macro DG HSM				€609	£500	..... 70-210/4 Vario	Exc++	€449		Best offer secures							
FK68	300/2.8 L Lens IS	Fair	€3,350	£2,747	€2,724	£2,233	+ 1.4x Teleconverter		€749	£615	€487	£400	..... Macro Adaptor-R	Mint	€120		Best offer secures								
FK43	300/4 L Lens IS	Mint	€1,175	£964	€955	£783	FJ84	Sigma 12-24 EX DG HSM		€599	£492	USED PANASONIC														
FK33	300/4 L Lens IS	Exc++	€1,075	£882	€874	£717	USED CANON GRIPS							..... 14-42	Mint	€149	£123	€121	£100						
FK30	300/4 L Lens IS	Exc++	€1,075	£882	€874	£717	FJ91	BG-E6	As new	€219	£180	€178	£146	..... GF 2 Red body	Mint	€269	£221	€219	£180						
FK15	300/4 L Lens IS	Good	€975	£800	€793	£650	FL9	BG-E6	Excellent	€189	£155	€154	£127	NEW PANASONIC												
FK5	70-200/2.8 L Lens IS	Mint	€1,375	£1,129	€1,118	£917	FL11	BG-E7	Excellent	€149	£123	€121	£100	..... 14-42	New/Spit	€229	£188	€186	£153						
FK71	70-200/2.8 L Lens IS	Good	€1,175	£964	€935	£767	FK95	BG-E2 + Battery	Excellent	€99	£82	€80	£66	..... 14-140	New/Spit	€699	£574	€568	£466						
FK50	70-200/2.8 L Lens IS	Good	€1,175	£964	€935	£767	USED CANON CONVERTERS							..... 14/2.5	New/Spit	€299	£246	€243	£200						
FK81	70-200/2.8 L Lens IS	Good	€1,175	£964	€935	£767	FK6	EF 1.4x II	Mint	€289	£237	€235	£193	NEW FUJI												
FK42	70-200/2.8 L Lens IS	Poor	€975	£800	€793	£650	FK47	EF 1.4x II	Mint	€289	£237	€235	£193	..... X-10	New	€499	£410	€406	£333						
FK52	70-200/2.8 L Lens IS	Poor	€975	£800	€793	£650	FK36	EF 1.4x II	Exc++	€275	£226	€224	£184	..... X-10D	New	€899	£738	€731	£600						
FK3	16-35/2.8 L Lens	Mint	€1,075	£882	€874	£717	FK64	EF 1.4x II	Exc++	€275	£226	€224	£184	..... X-100 Limited Edition Premium		€1,499	£1,230	€1,219	£1,000						
FK69	16-35/2.8 L Lens	Mint	€1,075	£882	€874	£717	FK79	EF 1.4x II	Exc++	€275	£226	€224	£184	..... X-Pro 1 body	New	€1,599	£1,312	€1,300	£1,066						
FK16	16-35/2.8 L Lens	Exc++	€1,025	£840	€834	£684	SELECTION OF 550EX, 580EX, 580EX II FLASHGUNS (Varying in condition)							..... XF 35/1.4 R	New	€549	£451	€447	£366						
FK40	16-35/2.8 L Lens	Exc++	€1,025	£840	€834	£684	Selection of STE-2		€99-139	£81-114	€80-113	£66-93	..... XF 18/2 R	New	€549	£451	€447	£366							
FK59	13-35/2.8 L	Exc++	€1,025	£840	€834	£684	Please call for details						..... XF 60/2.4 R Macro	New	€599	£492	€487	£400							
FK77	16-35/2.8 L Lens	Exc++	€1,025	£840	€834	£684	USED CANON COMPACTS							NEW NIKON												
FK21	16-35/2.8 L Lens	Good	€975	£800	€793	£650	Powershot G6 (B)		€149	£123	€122	£94	..... D4 body	New	€6,199	£5,084	€5,040	£4,133							
FK31	16-35/2.8 L Lens	Good	€975	£800	€793	£650	Powershot G11 (B)	Mint	€279	£229	€227	£186	..... D800	New	€2,999	£2,460	€2,439	£2,000							
FK51	16-35/2.8 L Lens	Good	€975	£800	€793	£650	Powershot S95	Mint	€289	£237	€235	£193	..... D800E	New	€3,399	£2,788	€2,764	£2,267							
FK1	85/1.2 L Lens	Mint	€110	£902	€894	£733	USED NIKON BODIES							..... MB-D12	New	€439	£360	€357	£293						
FK13	100/2.8 Macro	Exc++	€425	£349	€346	£284	FL50	D3X	Mint	€4,400	£3,609	€3,577	£2,934	NEW CANON												
FK35	50/2.5 Macro	Exc++	€225	£185	€183	£150	..... D3X	Mint	€3,850	£3,157	€3,130	£2,587	..... 10X	New	€6,299	£5,165	€5,121	£4,200						
FK46	50/2.5 Macro	Exc++	€225	£185	€183	£150	..... D3S	CALL					..... 5D MK111	New	€3,499	£2,870	€2,845	£2,333						
FK																										

AskAP

Let the AP team answer your photographic queries

COMING UNSTUCK

Q I have two Manfrotto 488 RC2 ball heads that have become stiff and sticky. What can I use to clean them, and what is the best lubricant to use to get them moving nice and smoothly? **Russell Mander**

A Lubricating tripod heads is a fairly contentious area. Some people say not to use anything, to avoid the locking action and movement of the head becoming 'sloppy', while others recommend using oil or grease. I would always avoid grease for something like this as it can attract dirt and debris (potentially making the problem worse), and a small amount of lubrication shouldn't really prevent your tripod head from being locked securely in place. The key is a 'small amount', though.

I suggest you follow the cleaning recommendations given by Markins (www.markinseurope.de) for its range of premium ball heads. Its advice is to apply two or three drops of WD-40 (or similar) to the ball, rotate the head thoroughly to ensure the WD-40 is spread around the ball, and then to wipe it with a clean, lint-free cloth, such as a lens cloth. This will clean the ball, while the thin film of WD-40 that's naturally left behind will act as a lubricant without affecting the head's performance.



If you find this isn't sufficient, you might want to use a small amount of graphite powder instead. This is a dry lubricant that is commonly used to lubricate car locks without leaving a greasy residue, so it won't attract dirt in the same way as a more 'liquid' grease.

Chris Gatum

USING FISHEYE LENSES

Q How effective is a fisheye lens on a compact system camera compared to a fisheye lens on a digital SLR? The reason I ask is because there are numerous adapters that seem to be used to get a fisheye effect with a CSC (rather than a dedicated fisheye lens), and the manufacturers' descriptions often say 'giving you a fisheye effect', which suggests that it is not a true ultra-wide fisheye.

Doug Harris

A A 'true' fisheye lens will produce a circular image, although many people prefer a corrected image that gives an ultra-wideangle rectangular image. In both cases, the very wide angle

of view (typically 180°) is the main problem when it comes to CSC cameras, as it usually requires very short focal lengths.

As I'm sure you're aware, ultra-wide focal lengths and small sensor sizes don't go well together, because lenses need to be wider on smaller format sensors than on larger formats to achieve the same result. As an example, Nikon's full-frame FX-format fisheye lens is 16mm, but the focal length of its DX-format fisheye lens is just 10.5mm. When it comes to the sensor sizes found in most CSC cameras, the focal length would need to be shorter still, which would be expensive to produce and to buy. I'd suggest that it is this cost that ultimately explains why there aren't any CSC fisheye lenses.

However, as you've seen, this hasn't

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stopped the ubiquitous 'fisheye adapter' from filling the void. These adapters widen the viewing angle of an existing lens, which is usually a wideangle focal length to start with. However, forcing a lens to be wider than it was designed to be causes multiple problems, the most notable of which are heavy barrel distortion (hence the 'fisheye effect' moniker) and increased chromatic aberration (fringing).

Although these effects are also found with 'true' fisheye lenses, it's fair to say that the adapters are generally not made to quite the same standards optically – the price of an adapter compared to a lens is a good indication of this. Additionally, making any lens do something it was not designed to do is never going to produce the best results, so an adapter is always going to be a compromise. Unfortunately, in the case of a CSC camera, it also happens to be the only option. **Chris Gatum**

BEAUTY AND THE BALDALUX

Q My friend has two cameras that used to belong to his father, and he would like to know more about them. The first is a 35mm Beauty Lightomatic III, fitted with a Copal SV shutter and a Biokor-S f/1.9 45mm lens. The second is a Baldalux 6x9cm medium-format camera with an Ennar f/4.5 10.5cm lens in a Prontor-S shutter. Both cameras have leather cases, and appear to be in full working order. We would like to know more about these cameras, including their relative rarity and approximate value. **David Hill**

FROM THE AP FORUM

Best external drive

Popi asks Could anyone advise me on the best external hard drive to get for my laptop? The number of photos on my computer is making it run at the speed of a snail with nowhere to go!

Willie45 replies If a lack of space is the cause, then probably anything would be better than what you're using! I use LaCie drives

AP GLOSSARY

ANGLE OF VIEW

The angle of view (also referred to as the 'viewing angle' or 'field of view') of a lens is the area that the lens can 'see'. It is typically given in degrees (as are most angles), but it's important to know *how* the angle has been measured: sometimes the angle of view is a

horizontal measurement; occasionally two figures might be given (horizontal and vertical); or it might be measured across the diagonal. Each will give a different figure. So it's important to know which one you are looking at, especially if you intend to compare lenses.

CURVILINEAR DISTORTION

Curvilinear distortion is so called because lines that are straight in the subject are imaged as a curve. Curvilinear distortion can be outward (also known as 'barrelling' or 'barrel distortion'), as is often exhibited by wideangle lenses, or it can be inward ('pincushioning' or 'pincushion distortion') as is seen

occasionally seen with telephoto lenses, where the image appears as though it is being 'sucked' towards the centre of the frame. An uncorrected fisheye image suffers from extreme curvilinear distortion, which is often exaggerated by (but not caused by) the circular shape of the photograph.

A The Beauty Lightomatic III was made in Japan by the Beauty Camera Co (formerly Taiyo-do Koki) and dates from 1961. All Beauty cameras are much better known and more collected in the USA than they are in Britain, mainly because American service personnel used to buy them after service in Japan in the early 1950s. Their popularity led to Beauty cameras continuing to be sold in Japan and being imported to the USA for sale in camera shops after the occupation of Japan ended.

The American *McKeown's Guide to Antique and Classic Cameras* (12th edition, 2005–2006, which is the latest version available), quotes a value of \$40–\$60, but that was a valuation made before the recession hit America and the UK. Most classic camera

values have fallen in the past few years, and you would be hard-pressed to get more than £15 in the UK market. It might do a bit better in the USA.

The Baldalux folding camera dates from the early 1950s, and was first sold in 1951. Yours has the best lens offered with the camera, and with a Prontor S and in full working order it would probably sell for somewhat more than the \$40–\$60 quoted in the *McKeown's Guide*. Collectors in Japan and China seem to be competing to buy any German 6x9cm folding camera in decent condition that is offered on eBay. I have seen 6x9cm folders with decent lenses sell for as much as £100 recently – far more than the £25 that they might have sold for a few years ago, so your friend's camera could easily make £80 or more. **Ivor Matanle**

(www.lacie.com) a lot and also Western Digital (www.wdc.com), but you take your chances, I guess. I've not had a problem with either of these makes, but I bet whatever make you look at you will get a lot of people telling you of all the issues some individuals have had with them.

Before you buy a lot more space, it might be worth checking that what you have is working well: it might be an idea to defragment your hard drive and then run a check for spyware, viruses, malware and so on.

AlexMonro replies I use a 2TB (2000GB) Western Digital 3.5in SATA drive that I fitted into an external caddy and it's been working well for the past year and a half. I use the same model of drive as my main internal hard drive. You might not need as big a drive as this, but usually you

get more gigabytes per pound with the larger drives, and if you get seriously into photography it will fill up eventually. An external drive will also make it a lot easier copying things over if/when you get a new laptop.

If you're going to follow willie45's excellent suggestion of doing a malware scan and defrag on your existing drive, it might be better to do the scan first so the defrag can clear up any holes left by malware that's been removed.

LargeFormat replies You really should have your photographs on more than one hard disk. I have mine on three: one in the computer, one external and one external at a remote address. Depending on the age of your computer, your existing hard drive could well be on its last legs and at the moment you have no back-up!

In next week's AP

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CANON EOS 50D BODY 15.1Mp VERY LOW USE	EXC+++ BOXED £599.00
CANON EOS 400D 10.1Mp COMPLETE WITH ALL ACCESS	MINT BOXED £365.00
CANON EOS 400D 10.1Mp COMPLETE WITH ALL ACCESS	MINT BOXED £325.00
CANON EOS 300D COMPLETE WITH ALL ACCESSORIES	MINT BOXED £265.00
CANON EOS 300D COMPLETE WITH ALL ACCESSORIES	MINT BOXED £225.00
CANON EOS 300D 6.3Mp + CAN 18-55 USM + ACCESS	MINT BOXED £145.00
CANON EOS 350D 8.0Mp + CAN 18-55 + ACCESS	MINT BOXED £199.00
CANON EOS 400D WITH CANON 18-55 LENS + ACCESS	MINT BOXED £245.00
CANON POWERSHOT 99 COMPLETE WITH CHARGER	EXC+++ BOXED £169.00
CANON 220 EX SPEEDLITE	MINT BOXED £69.00
CANON 270 EX SPEEDLITE	MINT BOXED £115.00
CANON 420 EX SPEEDLITE	MINT BOXED £199.00
CANON 430 EX SPEEDLITE	MINT BOXED £169.00
CANON 430 EX SPEEDLITE	MINT BOXED £139.00
CANON 430 EX SPEEDLITE	MINT BOXED £125.00
CANON 580 EX SPEEDLITE	MINT BOXED £269.00
CANON 580 EX SPEEDLITE	MINT BOXED £245.00
CANON BG-E1 BATT GRP FOR EOS 300D	MINT BOXED £45.00
CANON BG-E2N BATT GRP FOR EOS 20D/30D/40D/50D	MINT BOXED £75.00
CANON BG-E3 BATT GRP FOR EOS 350D/400D	MINT BOXED £59.00
CANON BG-E4 BATT GRP FOR EOS 5D	MINT BOXED £95.00
CANON BG-E5 BATT GRP FOR EOS/500D	MINT BOXED £75.00
CANON BG-E6 BATT GRP FOR EOS 5D MARK II	MINT BOXED £129.00
CANON ST-E2 SPEEDLITE TRANSMITTER	MINT BOXED £129.00
QUANTUM TURBO Z 2 - METZ AND CANON LEADS + CHGR	MINT BOXED £195.00
NIKON D7000 BODY COMPLETE (VERY LOW USE)	MINT BOXED AS NEW £765.00
NIKON D900 BODY KIT COMPLETE + ALL ACCESSORIES	EXC+++ BOXED £635.00
NIKON D200 BODY COMPLETE WITH ALL ACCESS	MINT BOXED £445.00
NIKON D80 BODY WITH ACCESSORIES	EXC+++ BOXED £245.00
NIKON D60 BODY WITH 18-55 AF-S VR NIKON LENS	MINT BOXED £195.00
NIKON V1 BLACK WITH NIKON 10-50mm LENS KIT	MINT BOXED £495.00
NIKON FT1 MOUNT ADPTOR TO USE NIKON AF-S ON V1	MINT BOXED £175.00
NIKON MB-D11 GRP FOR NIKON D7000	MINT BOXED £195.00
NIKON MB-D10 GRP FOR D300/D300S/D300	MINT BOXED £169.00
NIKON MB-D200 GRP FOR D200	MINT BOXED £89.00
NIKON SB600 SPEEDLIGHT COMPLETE	MINT BOXED £269.00
NIKON SB-30 SPEEDLIGHT FLASHGUN	MINT BOXED AS NEW £95.00
NIKON MC-36 REMOTE CONTROL	NEW £95.00
NIKON SC228 TTL OFF CAMERA REMOTE FLASH CORD	MINT BOXED £45.00
OLYMPUS E300 + 14-45mm LENS + ALL ACCESSORIES	MINT BOXED £199.00
OLYMPUS 35mm f3.5 MACRO 4/3rds lens	MINT BOXED £165.00
SIGMA 10-20mm F4.5-5.6 DC EX HSM FOR OLYMPUS 4/3rds	MINT BOXED £299.00
OLYMPUS 14 - 45mm f3.5/5.6 ZUIKO DIGITAL 4/3rds LENS	MINT BOXED £299.00
OLYMPUS 70 - 300 f4.5/5.6 ED ZUIKO DIGITAL 4/3rds LENS	MINT BOXED £265.00
OLYMPUS 14 - 42mm f3.5/5.6 MK II "R" MSC MICRO 4/3rds	MINT AS NEW £165.00
OLYMPUS HLD-5 BATTERY GRP FOR E520 BODY	MINT BOXED £69.00
METZ 44 AF400 FLASH FOR OLYMPUS DIGITAL	MINT BOXED £35.00
PENTAX Q DIGITAL BLACK WITH 5.5mm LENS	MINT BOXED £245.00
PENTAX 12 - 55mm f3.5/5.6 AL WEATHER RESISTANT	MINT BOXED £299.00
PANASONIC G1 COMPLETE WITH 14-45 LENS KIT	MINT BOXED £279.00
PANASONIC G1 BODY COMPLETE WITH ACCESSORIES	MINT BOXED £145.00
PANASONIC G3 BODY COMPLETE WITH ALL ACCESS	MINT BOXED AS NEW £325.00
PANASONIC G1X BODY COMPLETE ALL ACCESSORIES	MINT BOXED £365.00
PANASONIC 45 - 200mm f4.5/5.6 LUMIX G VARIO MIC 4/3rds	MINT BOXED £169.00
RICOH GRD II COMPLETE KIT 10.1Mp MOVIE ETC	MINT BOXED £225.00
SONY NEW 7 BODY COMPLETE ONLY 5 WEEKS OLD	MINT BOXED AS NEW £695.00
SONY DSC-RX100V 16.2Mp 30x ZOOM CARL ZEISS LENS	MINT BOXED £245.00
SONY 50mm f1.4 AF LENS	MINT BOXED £199.00
SONY ALPHA 28 - 75mm f2.8 SAM LENS	MINT BOXED £495.00
SONY 18 - 200mm f3.5/5.6 DC SLD GLASS FOR SONY	MINT BOXED £125.00
SIGMA 2.0x APO DC TC/CONVERTER FOR SONY ALPHA	MINT BOXED £145.00
SONY ALPHA HVL-F36AM FLASH GUN	MINT BOXED £145.00

Canon Autofocus, Digital Lenses, Canon FD

CANON EOS TV BODY + MANUAL	MINT - £399.00
CANON EOS 1NBS BODY	MINT BOXED £375.00
CANON EOS 1NBS BODY	MINT - £365.00
CANON EOS 1NBS	MINT BOXED £265.00
CANON EOS 3 BODY	EXC+++ £159.00
CANON EOS 5 BODY	EXC+++ £59.00
CANON EOS 30 BODY + BP300 BATT GRP	MINT £75.00
CANON EOS RT BODY (PRACTICE MIRROR)	MINT - £99.00
CANON F1 AE BODY INSTRUCTIONS AS NEW	MINT BOXED £99.00
CANON 16 - 35mm f2.8 USM "L" WITH HOOD	MINT BOXED £375.00
CANON 17 - 40mm f4 USM "L" + HOOD AND CASE	MINT BOXED £479.00
CANON 70 - 200mm f4 USM "L" + HOOD AND CASE	MINT BOXED £445.00
CANON 70 - 200mm f4 USM "L" IMAGE STABILIZER	MINT BOXED AS NEW £795.00
CANON 70 - 200mm f4 USM "L" IMAGE STABILIZER	MINT - £795.00
CANON 70 - 200mm f4.5 USM IMAGE STAB DO LENS	MINT BOXED £795.00
CANON TS-E 24mm f3.5 TILT AND SHIFT + CASE	MINT BOXED £995.00
CANON 85mm f1.2 USM "L" MK II COMPL WITH HOOD	MINT £1,399.00
CANON 100mm f2.8 MACRO USM "L" VSTAB (LATEST)	MINT BOXED £625.00
CANON 300mm f4 USM "L" IMAGE STABILIZER	MINT BOXED £895.00
CANON 400mm f5.6 USM "L" WITH CASE	MINT BOXED £995.00
CANON 50mm F1.8 MK II	MINT BOXED AS NEW £75.00
CANON 50mm F1.4 USM	MINT £225.00
CANON 60mm f2.8 EF-S USM MACRO	MINT £265.00
CANON 85mm f1.8 USM	MINT £269.00
CANON 10 - 22mm EFS f3.5/4.5 USM + HOOD	MINT AS NEW £519.00
CANON 17 - 85mm f4.5/5.6 IMAGE STABILIZER	MINT £225.00
CANON 18 - 55 f3.5/5.6 EFS	MINT £49.00
CANON 18 - 55mm f3.5/5.6 EFS MK II	MINT BOXED £75.00
CANON 18 - 135mm f3.5/5.6 EF-S IMAGE STABILIZER	MINT+HOOD £245.00
CANON 20 - 35mm f3.5/4.5 USM	MINT - £185.00
CANON 24 - 85mm f3.5/4.5 EF USM BLACK	MINT+HOOD £165.00
CANON 28 - 80mm f3.5/5.6 USM	MINT £79.00
CANON 28 - 80mm f3.5/5.6 AUTOFOCUS	MINT £49.00
CANON 28 - 105mm f3.5/4.5 USM	MINT BOXED £145.00
CANON 28 - 135mm f3.5/5.6 USM IS IMAGE STAB + HOOD	MINT BOXED £245.00
CANON 28 - 200mm f3.5/5.6 USM + HOOD	MINT BOXED £199.00
CANON 35 - 80mm f4.5/5.6 EF MK II	MINT £39.00
CANON 55 - 200mm f4.5/5.6 USM MK II	MINT BOXED £99.00
CANON 55 - 250mm EF-S f4.5/5.6 IMAGE STAB + HOOD	MINT £155.00
CANON 70 - 210mm f3.5/4.5 EF USM WITH HOOD	MINT £95.00
CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER	MINT BOXED £319.00
CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER	MINT+HOOD £319.00
CANON 75 - 300mm f4.5/5.6 USM MK II WITH HOOD	MINT - £119.00
CANON 75 - 300mm f4.5/5.6 USM MK II (LATEST)	MINT BOXED AS NEW £165.00
CANON 80 - 200mm f4.5/5.6 EF MK II	MINT BOXED £65.00
CANON 80 - 200mm f4.5/5.6 EF USM	MINT £89.00
CANON 100 - 300mm f4.5/5.6 USM	MINT £119.00
CANON EF 1.4x EXTENDER	MINT BOXED £175.00
CANON EF 2.0x EXTENDER MK II	MINT BOXED £175.00
CANON 540 EZ FLASH + INST	MINT BOXED £39.00

CANON 540 EZ FLASH + INST	MINT - BOXED £75.00
CANON 420 EZ FLASH	MINT BOXED £99.00
CANON OC - E3 FLASH OFF CAMERA SHOE CORD	MINT BOXED £45.00
CANON ANGLE FINDER B	MINT BOXED £99.00
CANON RS 80N3 REMOTE RELEASE	MINT BOXED £35.00
CANON TC 80N3 REMOTE CONTROLLER	EXC+++ £69.00
CANON LC3 TRANSMITTER AND RECEIVER	MINT £125.00
SIGMA 20mm f1.8 EX DG ASPHERIC RF (LATEST)	MINT BOXED £379.00
SIGMA 20mm f1.8 EX DG ASPHERIC RF (LATEST)	MINT - BOXED £325.00
SIGMA 24mm f1.8 EX DG LENS	MINT + HOOD £299.00
SIGMA 17 - 35mm f2.8 EX HSM ASPHERICAL	MINT BOXED £169.00
SIGMA 17 - 35mm f2.8 EX HSM ASPHERICAL	MINT BOXED £189.00
SIGMA 18 - 125mm f3.5/5.6 DC OS HSM (LATEST)	MINT BOXED £189.00
SIGMA 18 - 125mm f3.5/5.6 DC MACRO + HOOD	MINT £39.00
SIGMA 24 - 70mm f2.8 EX DG MACRO + HOOD	MINT BOXED £299.00
SIGMA 70 - 200mm f2.8 EX D HSM APO	MINT BOXED £369.00
SIGMA 70 - 200mm f2.8 EX DG HSM MACRO II	MINT BOXED £375.00
SIGMA 70 - 300mm f4.5/5.6 APO DG MACRO (LATEST)	MINT BOXED AS NEW £399.00
SIGMA 120 - 400mm f4.5/5.6 DG HSM OS OPT STABILISING	MINT BOXED £579.00
TAMRON 80mm f2.8 SP Di MACRO LENS	MINT BOXED AS NEW £285.00
TAMRON 70 - 200mm f2.8 SP Di AF LD MACRO (LATEST)	MINT BOXED £469.00
TAMRON 70 - 300mm f4.5/5.6 Di LD MACRO	MINT BOXED £289.00
TOKINA 17 - 17mm f3.5/4.5 AT-X DX LENS (LATEST)	MINT £345.00
CANON 24mm f2.8 FD COMPLETE WITH HOOD	MINT BOXED £119.00
CANON 28mm f2.8 FD WITH CAPS	MINT £39.00
CANON 50mm f1.4 FD COMPLETE	MINT BOXED £299.00
CANON 55mm f1.8 FD WITH HOOD	MINT BOXED £175.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX 61 BODY	MINT - £175.00
CONTAX TK TITANIUM COMPACT + LEATHER CASE	MINT BOXED £399.00
CONTAX 90mm f2.8 SUMMAR "G"	MINT BOXED £199.00
CONTAX TLA 140 FLASH	MINT BOXED £49.00
CONTAX AP1A BODY (SUPERB STRAP, INSTRUCTIONS)	MINT BOXED £269.00
CONTAX ST BODY	EXC+++ £399.00
CONTAX AP1A BODY (STRAP, INSTRUCTIONS)	EXC+++ BOXED £199.00
CONTAX FT1 YASHICA 28mm f2.8 SUPERB CONDITION	MINT £85.00
CONTAX 35mm f1.4 PLANAR MM	MINT - £495.00
CONTAX 30mm f1.4 TELE TESSAR MM	MINT - £475.00
CONTAX TLA 280 FLASH	MINT - £95.00
CONTAX MUTAR II 1.4 TELECONVERTER	NEW £225.00

Leica 'M', 'R' & Screw & Binoculars

LEICA M6 TTL CHROME (VERY LITTLE USE)	MINT BOXED £1,265.00
LEICA M4P BODY SER No 15674XX CIRCA 1982	EXC+++ £799.00
LEICA M4a BODY SER No 12659XX CIRCA 1970	MINT - £575.00
LEICA M4a BODY SER No 14111XX CIRCA 1975-76	EXC+++ £475.00
LEICA M3 SINGLE WIND SER No 9922XX CIRCA 1960	EXC+++ BOXED £575.00
LEICA M3 SINGLE WIND SER No 9911XX CIRCA 1960	EXC+++ BOXED £599.00
LEICA CL BODY (JUST BEEN SERVICED)	MINT - £425.00
LEICA II PREDIAL SER No 8085XX CIRCA 1956	MINT BOXED £495.00
LEICA II BLACK SER No 1108XX C1933 + 5cm f2 SUMMAR	EXC+++ £475.00
LEICA II BODY SER No 1816XX C1946 NEEDS SERVICE	EXC+++ £179.00
LEICA Ws BODY & CASE CIRCA 1967	EXC+++ £795.00
LEICA 28mm f2.8 SUMMICRON ASPHERIC BLACK 6 BIT	MINT BOXED £2,395.00
LEICA 28mm f2.8 ELMARIT M BLACK (1-800)	MINT BOXED £995.00
LEICA 50mm f2.8 ELMAR CHROME - (LATEST VERSION)	MINT+HOOD £995.00
LEICA 35mm f3.5 SUMMARON M SER No 15944XX	MINT - FILTER £479.00
LEICA 50mm f2.5 SUMMARIT M (LATEST LENS) 6 BIT	MINT BOXED AS NEW £845.00
LEICA 50mm f2.8 SUMMARIT M BLACK	EXC+++ £775.00
LEICA 90mm f4 ELMAR CHROME M MOUNT	MINT IN KEEPER £135.00
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT	EXC+++ £39.00
LEICA 135mm f2.8 ELMARIT M FOR M3	MINT £345.00
LEICA 5cm f1.5 SUMMARIT SCREW (SUPERB CONDITION)	MINT - IN KEEPER £495.00
LEICA 5cm f2.8 SUMMARIT COIL SCREW + M MOUNT	MINT BOXED £299.00
LEICA 5cm f2.8 SUMMARIT SCREW	MINT - £195.00
LEICA 90mm f4 ELMAR CHROME SCREW	MINT IN KEEPER £159.00
LEICA 9cm f4 HEAD + 16467 FOC MOUNT FOR VISO	MINT £199.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW	EXC+++ £99.00
LEICA SP20 FLASH + CASE	MINT BOXED £39.00
LEICA SP20 FLASH	MINT £70.00
LEICA EPC LEATHER CASE (14505) FOR M6/METTLER M7	MINT BOXED £365.00
LEICA VIEWFINDER MAGNIFIER M1.4x (UNUSED)	MINT BOXED AS NEW £169.00
LEICA RB BODY BLACK COMP WITH ALL PAPERWORK	MINT BOXED £499.00
LEICA RB BODY BLACK	EXC+++ BOXED £299.00
LEICAFLUX SL BODY CHROME	MINT BOXED £299.00
LEICA 21mm f2.8 SUPER ANGIULON R	MINT BOXED £599.00
LEICA 35mm f2.8 ELMARIT R 3 CAM	MINT - £299.00
LEICA 50mm f2.8 SUMMICRON R 3 CAM	MINT BOXED £345.00
LEICA 55mm f2.8 SUMMICRON R 3 CAM + LEITZ 55MM UV	MINT - FILTER £325.00
LEICA 55mm f2.8 MACRO-ELMARIT R ROM ("UNUSED")	MINT BOXED AS NEW £999.00
LEICA 100mm f2.8 APO MACRO-ELMARIT R 3 CAM	MINT BOXED £999.00
LEICA 180mm f4 ELMARIT R 3 CAM	EXC+++ £445.00
LEICA 28 - 105mm f3.5/4.5 VARIO ELMAR ROM	MINT BOXED AS NEW £445.00
LEICA 70 - 210mm f4 VARIO ELMAR R	EXC+++ £399.00
LEICA RB REMOTE CONTROL UNIT	MINT BOXED AS NEW £165.00
LEICA ANGLE FINDER R (14300)	MINT BOXED £99.00
LEICA OLIVIO 8 + 12 x 42 BINOCULARS GREEN + CASE	MINT BOXED £999.00
LEICA 8 x 32 ULTRAVIO (LATEST NEW UNUSED)	MINT BOXED £999.00
LEICA 7 x 42 ULTRAVIO 84 BINOCULARS ("UNUSED")	MINT BOXED AS NEW £999.00
CANON 7 x 50 BINOCULARS CIRCA 1960 REALLY BRIGHT	EXC+++ BOXED £99.00
CANON 10 x 30 IMAGE STABILISING BINOCULARS	MINT BOXED £235.00
NIKON 10 x 25 BP COMPACT BINOCULARS + CASE	MINT £125.00
ZEISS 8 x 30B BINOCULARS	MINT BOXED £225.00
LEICA APO TELEVID 65 ANGLE + 25-50 ASP EPEDE	MINT BOXED + CASES £1,799.00

Voigtlander Screw & Bayonet for Leica M etc

VOIGTLANDER BESSA R4a 21,25,28,35,50 FRAMES (RARE)	MINT BOXED £625.00
VOIGTLANDER 15mm f4.5 SVN HELIAR ASP + FDR SL	MINT BOXED AS NEW £295.00
VOIGTLANDER 35mm f1.7 ULTRON ASPHERIC	MINT - £365.00
VOIGTLANDER 28mm f1.9 ULTRON + HOOD	MINT BOXED £375.00
VOIGTLANDER 28mm f3.5 COLOR SKOPAR + FINDER	MINT £345.00
VOIGTLANDER 50mm f3.5 COLOR SKOPAR SCREW	MINT BOXED £225.00
VOIGTLANDER 75mm f1.8 HELIAR CLASS VM M MOUNT	MINT BOXED AS NEW £475.00
VOIGTLANDER 90mm f3.5 APO LANTHAN (BLK)	MINT BOXED AS NEW £235.00
VOIGTLANDER BESSA SIDE GRP	MINT BOXED £45.00
VOIGTLANDER BESSA WINDER / GRP FOR T 8 R2	MINT - £175.00
VOIGTLANDER ANGLE FINDER + 15,21,25mm ADAPTORS	MINT BOXED AS NEW £245.00

Medium & Large Format

BRONICA RF 45mm f4 ZENONON FOR 645 RF + FINDER	MINT BOXED £399.00
BRONICA RF 20 FLASH FOR RF 645	MINT BOXED £175.00
BRONICA 150mm f3.5 ZENONON E MC	MINT BOXED £149.00
BRONICA 150mm f3.5 ZENONON E MC	MINT £129.00
BRONICA 150mm f4 PE	MINT £125.00
BRONICA 150mm f4 E	MINT - £99.00
BRONICA ET85 120 BACK	MINT £79.00

BRONICA PLAIN PRISM FOR ET85/ET85L	MINT BOXED £99.00
BRONICA AEII PRISM FINDER	MINT - £99.00
BRONICA 50mm f3.5 ZENONON S	EXC+++ £119.00
BRONICA 100mm f4 MACRO ZENONON PE	MINT £245.00
BRONICA 150mm f3.5 ZENONON S	MINT - £165.00
BRONICA SQA1 120 BACK	MINT BOXED £99.00
CONTAX MFB-2 POLAROID BACK FOR CONTAX 645	NEW £99.00
FUJI GA645 Z WITH 55mm - 90mm ZOOM LENS	MINT BOXED £575.00
FUJI GW 670 MK III C/W 90mm f3.5 LENS	MINT BOXED £675.00
MAMMYA 150mm f4.5 + HOOD FOR MAMMYA 770L	MINT £375.00
MAMMYA 65mm f4 SEKOR Z LENS FOR R2 + HOOD	MINT £159.00
MAMMYA 65mm f4 LENS FOR R2	MINT - £399.00
MAMMYA 180mm f4.5 SEKOR Z W FOR R2	MINT £199.00
MAMMYA 250mm f4.5 LENS FOR R2	MINT - £195.00
MAMMYA 150mm f3.5 AF FOR 645 AF	MINT £299.00
MAMMYA 210mm f4 SEKOR C FOR 645	MINT BOXED £195.00
MAMMYA RB 67 PRO S COMP WITH 90mm f3.5 + 120 BACK	EXC+++ £295.00
MAMMYA 180mm f4.5 SEKOR FOR RB	MINT £199.00
MAMMYA R2 67 PRO BACK	MINT - £99.00
MAMMYA R2 67 PRO II BACK	MINT - £79.00
MAMMYA R2 67 POLAROID BACK	MINT - £75.00
MAMMYA 220 BACK FOR RB 67	MINT BOXED £95.00
PENTAX 55mm f3.5 TAKUMAR SMC FOR Kx7	MINT - £299.00
PENTAX 55mm f2.8 FOR PENTAX 645	MINT BOXED £199.00
PENTAX 150mm f3.5 FOR PENTAX 645	MINT BOXED £199.00

Hasselblad

HASSELBLAD 503 CW GOLD SUPREME ONLY 500	MINT BOXED UNUSED £1,995.00
HASSELBLAD 503CX COMP WITH 80mm CF + A12 BACK	MINT - £395.00
HASSELBLAD 503 Cx BODY + WLF	MINT - £495.00
HASSELBLAD 500CM BODY WITH 80mm f2.8 T + HOOD	MINT - £695.00
HASSELBLAD 90mm f4 FOR 503N	MINT IN KEEPER £365.00
HASSELBLAD 503 CX WITH 80mm CF + BACK + WLF	EXC+++ £1,295.00
HASSELBLAD 500ELM BODY + A12 BLACK BACK	EXC+++ £299.00
HASSELBLAD 40mm f4 CF	MINT - £495.00
HASSELBLAD 50mm f4 CF FILE DISTAGON + HOOD	MINT BOXED £695.00
HASSELBLAD 50mm f4 CF DISTAGON + HOOD	MINT £575.00
HASSELBLAD 150mm f4 SUMMAR CF	MINT £395.00
HASSELBLAD 150mm f4 SUMMAR CF	EXC+++ £375.00
HASSELBLAD A12 BACK	EXC+++ £99.00
HASSELBLAD CW WINDER + REMOTE	MINT £299.00
HASSELBLAD PLAIN PRISM	EXC £75.00
HASSELBLAD PM PRISM	MINT £199.00
HASSELBLAD 500CM 503 WLF BLACK	MINT £125.00
HASSELBLAD EXTENSION TUBE 16E F	MINT - £75.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F5 BODY SUPERB EXAMPLE LOW USE	MINT BOXED £975.00
NIKON F5 BODY	MINT £475.00
NIKON F5 BODY	MINT - £375.00
NIKON F4 BODY	EXC+++ £199.00
NIKON F100 BODY COMPLETE WITH INSTRUCTIONS	MINT BOXED £225.00
NIKON F90 BODY + MB 10 GRIP	EXC+++ £195.00
NIKON F55 BODY	MINT BOXED £39.00
NIKON 24mm f2.8 AF	MINT - £199.00
NIKON 28mm f2.8 AF "D"	MINT £189.00
NIKON 28mm f2.8 AF	MINT £145.00
NIKON 35mm f1.8 "G" DX AF-S	MINT BOXED AS NEW £125.00
NIKON 50mm f1.8 AF "D"	MINT £79.00
NIKON 50mm f1.4 AF "D"	MINT BOXED £189.00
NIKON 60mm f2.8 AF MACRO MICRO NIKKOR	MINT BOXED £265.00
NIKON 85mm f1.4 AF "D"	MINT BOXED £499.00
NIKON 85mm f2.8 AF "D" MACRO PC NIKKOR	MINT BOXED £399.00
NIKON 105mm f2.8 AF MACRO MICRO NIKKOR	MINT BOXED £325.00
NIKON 12 - 24mm 14 "G" DX IF ED AF-S	MINT BOXED £999.00
NIKON 16 - 85mm f3.5/5.6 "G" ED DX AF-S VIBR RED	MINT BOXED AS NEW £365.00
NIKON 18 - 35mm f3.5/4.5 "D" IF ED AF	MINT BOXED £399.00
NIKON 18 - 70mm f3.5/4.5 DX IF ED AF-S + HOOD + CASE	MINT BOXED £145.00
NIKON 18 - 200mm f3.8/5.6 "G" DX IF ED AF-S VR	MINT BOXED £425.00
NIKON 18 - 200mm f3.8/5.6 "G" DX IF ED AF-S VR NIK II	MINT BOXED £495.00
NIKON 20 - 35mm f2.8 "D" IF AF	EXC++ + CASE £445.00
NIKON 24 - 50mm f3.5/4.5 AF	MINT £145.00
NIKON 24 - 85mm f2.8/4 AF "D" + HOOD (SUPERB LENS)	MINT £399.00
NIKON 24 - 120mm f3.5/5.6 AF "D" + HOOD	MINT £175.00
NIKON 28 - 100 f3.5/5.5 "G" AF	MINT £595.00
NIKON 28 - 105mm f3.5/4.5 AF "D" MACRO	MINT BOXED £145.00
NIKON 35 - 105mm f3.5/4.5 AF "D" H HOOD	MINT £125.00
NIKON 35 - 135mm f3.5/4.5 AF DX	MINT - £175.00
NIKON 55 - 200mm 14.5/5.6 "G" DX IF ED AF-S VIBR RED	MINT + HOOD £915.00
NIKON 70 - 200mm f2.8 "D" ED AF-S VR NIK II	MINT BOXED £1,475.00
NIKON 70 - 300mm f4.5/5.6 "G" AF	MINT - £950.00
NIKON 70 - 300mm 14.5/5.6 AF "D" ED IF + HOOD	MINT BOXED £1,315.00
NIKON TC - 40mm 14.5/5.6 AF "D" VIBRATION REDUCTION	MINT BOXED £187.50
NIKON TC 20 II AF-S TELECONVERTER (LATEST)	MINT BOXED £95.00
NIKON TC 20E II AF-S TELECONVERTER	MINT £225.00
SIGMA 1.4x ED CONVERTER	MINT £125.00
NIKON DA20 ACTION FINDER FOR NIKON F4/F5	MINT £195.00
NIKON DR 5 RIGHT ANGLED VIEWING ATTACHMENT	MINT BOXED AS NEW £185.00
NIKON SB 21B MACRO FLASH UNIT RWG FLASH + A514	MINT CASED £99.00
SIGMA 20mm f1.8 EX DG HF ASPHERIC (LATEST)	MINT £299.00
SIGMA 50mm f2.8 EX DG MACRO	MINT BOXED £199.00



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Nikon 1: J1 From **£379.95**

J1 + 10-30mm	RRP £549.99	£379.95
J1 + 10mm	RRP £599.99	£429
J1 + 10-30mm + 30-110mm	RRP £699.99	£495
V1 + 10-30mm	RRP £829.99	£629.90
V1 + 10mm	RRP £879.99	£665
V1 + 10-30mm + 30-110mm	RRP £979.99	£749



NEW! Nikon D3200 From **£559**

D3200 Body	PRE-ORDER	£559
D3200 + 18-55mm f3.5-5.6 G AF-S DX VR	PRE-ORDER	£649
RECOMMENDED D3200 ACCESSORIES:		
Nikon MC-DC2 Remote Control		£25.99
Nikon WU-1a Wireless Mobile Adapter		£54.99
Nikon ME-1 Stereo Microphone		£99.99
Nikon GP-1 GPS Module		£199.95



Nikon D5100 From **£498**

D5100 Body	RRP £669.99	£448 Inc £50 Cashback*
D5100 + 18-55mm f3.5-5.6 G AF-S DX VR	RRP £779.99	£519 Inc £50 Cashback*
D5100 + 18-55mm VR + 55-200mm		£690.99 Inc £65 Cashback*
<small>Nikon D5100 Cashback* ends 30.05.12</small>		



Nikon D300s From **£1099**

D300s Body	RRP £1499.99	£1099
RECOMMENDED D300s ACCESSORIES:		
Nikon EN EL3e Lithium Ion Battery		£54.95
Nikon MB D10 Battery Grip		£279
CUSTOMER REVIEW: D300s + 16-85mm VR		
★★★★★ 'The perfect combo for a Prosumer' Robin - Bristol		

NEW! Nikon D800 & D800E

- Full Frame FX Format CMOS Sensor
- 36.3 Megapixels
- Multi-area D-Movie records Full 1080p HD movies (FX & DX Format)
- ISO 50-25,600

NEW! D800 Body **£2599**
NEW! D800E Body + Capture NX2 **£2899**

NIKON FX CASHBACK WITH D800/D800E purchases:**

AF-S 14-24mm f2.8 G ED	£100 Cashback*
AF-S 24-70mm f2.8 G ED	£80 Cashback*
AF-S 16-35mm f4.0 G ED VR	£75 Cashback*
AF-S 24-120mm f4.0 G ED VR	£75 Cashback*
AF-S 28-300mm f3.5-5.6 G ED VR	£60 Cashback*
AF-S 105mm f2.8 G IF-ED VR Micro	£50 Cashback*
AF-S 50mm f1.4 G	£35 Cashback*

NEW! D800 Body **PRE-ORDER From £2599**

UP TO £180 CASHBACK*

T&Cs apply - one, or a max. of two, selected lenses (shown left) must be purchased with a D800, D800E or D4 in order to qualify for the relevant Cashback amount. Please note this Offer ends 30.09.12.

Nikon D3x From **£5034**

D3x Body **£5034**

CUSTOMER REVIEW: D3x Body

★★★★★ 'As good as it gets' Peterthegeek - Kent

Nikon Capture NX2 **£132.99**
Nikon Capture NX2 Upgrade (Capture NX required) **£81.99**

NEW! Nikon D4 From **£5289**

NEW! D4 Body **PRE-ORDER £5289**

NIKON FX CASHBACK WITH D4 purchases:**

AF-S 14-24mm f2.8 G ED	£100 Cashback*
AF-S 24-70mm f2.8 G ED	£80 Cashback*
AF-S 16-35mm f4.0 G ED VR	£75 Cashback*
AF-S 24-120mm f4.0 G ED VR	£75 Cashback*
AF-S 28-300mm f3.5-5.6 G ED VR	£60 Cashback*
AF-S 105mm f2.8 G IF-ED VR Micro	£50 Cashback*
AF-S 50mm f1.4 G	£35 Cashback*

SONY

NEX-5N Silver or Black

16.1 megapixels
10.0 fps

NEX-5N Body **£449**

NEX-5N + 18-55mm	£529
NEX-5N + 16mm + 18-55mm	£619
NEX-5N + 18-55mm + 55-210mm	£739
NEW! NEX-7 Body (Black)	£979
NEW! NEX-7 + 18-55mm (Black)	£1089

NEW! A57 Body **£619**
NEW! A57 + 18-55mm **£659**
NEW! A57 + 18-55mm + 55-200mm **£849**

A77

24.3 megapixels
12.0 fps
1080p movie mode

A77 DSLT From **£998**

A77 Body **£998**
A77 + 16-50mm **£1449**

RECOMMENDED ACCESSORIES:

Sony VG-C77AM Vertical Battery Grip **£249.99**
Sony NP-FM500H Battery **£68**

Panasonic

GF5 Black or White

12.1 megapixels
4.0 fps
1080i movie mode

NEW! GF5 From **£499**

GF5 + 14-42mm **£499**
GF5 + 14-42mm Power Zoom **£599**

G3 Red, Black or White

16.0 megapixels
4.0 fps
1080i movie mode

£50 CASHBACK*

G3 Body **£359 Inc Cashback* £409**

G3 + 14-42mm **£419 Inc Cashback* £469**
G3 + 14-42mm + 45-200mm **£629 Inc Cashback* £679**

GX1 Black or Silver

16.0 megapixels
20.0 fps
1080p movie mode

£50 CASHBACK*

GX1 Body **£389 Inc Cashback* £439**

GX1 + 14-42mm (Black) **£429 Inc Cashback* £479**
GX1 + 14-42mm Power Zoom **£549 Inc Cashback* £599**

OLYMPUS

EP-3 White, Silver or Black

12.3 megapixels
3.0 fps
1080i movie mode

E-P3 Body **£599**

E-P3 + 14-42mm f3.5-5.6 ED	£639
E-P3 + 17mm f2.8 Pancake	£649
E-P3 + 14-42mm + 40-150mm	£799
E-P3 + 14-150mm f4.0-5.6 ED	£939

E-PM1 + 14-42mm II **£295**
E-PM1 + 14-42mm II + 40-150mm **£419**
E-PL3 + 14-42mm II Was **£449** **£369**
E-PL3 + 14-42mm II + 40-150mm **£509**

OM-D E-M5 Silver or Black

16.1 megapixels
9.0 fps
1080p movie mode

NEW! E-M5 **PRE-ORDER from £999**

NEW! E-M5 Body **£999**
NEW! E-M5 + 12-50mm **£1149**

Olympus Digital SLR

E-5 Body **£1295**

SIGMA

SD15

14.1 megapixels
3.0 fps

SD15 Body **£584.99**

RECOMMENDED ACCESSORIES:

Sigma CR21 Cable Release **£24.99**
Sigma RS31 Remote Control **£24.99**
SanDisk 8GB Extreme Pro 95MB/Sec SDHC Card **£39**
Sigma PG-21 Power Grip **£169.99**
Sigma EF 610 DG Super **£209.99**
NEW! SD1 Merrill Body **£1839**

PENTAX K-01 **NEW!**

16.0 megapixels
6.0 fps
1080p movie mode

NEW! K-01 From **£599**

NEW! K-01 Body **£599**
NEW! K-01 + 40mm **£679**
NEW! K-01 + 18-55mm **£679**

Up to £80 K-5 Cashback*

K-5 Body **£679 Inc £50 C/back* £729**
K-5 + 18-55mm **£669 Inc £80 C/back* £749**
K-5 + 18-55mm + 50-200mm **£819 Inc £80 C/back* £899**

Pentax K5 Cashback* ends 15.07.12

FUJIFILM X-Pro1 **NEW!**

16.3 megapixels
6.0 fps
1080p movie mode

NEW! X-Pro1 **£1299**

NEW! X-Pro 1 **£1299**

Fuji X-Mount Lenses:

Fuji Fujinon 35mm f1.4 R **£549**
Fuji Fujinon 18mm f2.0 R **£549**
Fuji Fujinon 60mm f2.4 R **£599**

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Canon Cashback* ends 05.06.12

EOS 1100D

12.2 megapixels
3.0 fps
720p movie mode

SAVE UP TO £80 ON RRP

1100D Body RRP £379 **£304**
1100D + 18-55mm f3.5-5.6 IS II RRP £459 **£379**

EOS 600D

18.0 megapixels
3.7 fps
1080p movie mode

£50 CASHBACK*
(applies to 600D purchases)

600D Body **£483 Inc Cashback*** **£533**
600D + 18-55mm f3.5-5.6 IS II **£565 Inc Cashback*** **£615**
600D + 18-135mm f3.5-5.6 IS **£709 Inc Cashback*** **£759**
600D + 18-55mm II + 55-250mm f4.0-5.6 IS II **£755 Inc Cashback*** **£805**

1100D Body £304 | 600D Body £533

CUSTOMER REVIEW: 1100D + 18-55mm II
★★★★★ 'Great for a novice looking to improve' Liz - South West

CUSTOMER REVIEW: 600D + 18-135mm IS
★★★★★ 'An excellent product' Whitecliffon - Suffolk

EOS 550D

18.0 megapixels
3.7 fps
1080p movie mode

£30 CASHBACK*

550D From £464

550D Body **£434 Inc Cashback*** **£464**
550D + 18-55mm f3.5-5.6 IS **£514 Inc Cashback*** **£544**
550D + 18-135mm f3.5-5.6 IS **£656.79 Inc Cashback*** **£686.79**
550D + 18-55mm f3.5-5.6 IS + 55-250mm f4.0-5.6 IS **£699 Inc Cashback*** **£729**

CUSTOMER REVIEW: 550D + 18-55mm IS
★★★★★ 'Amazing video image' Rob - Norwich

EOS 60D

18.0 megapixels
5.3 fps
1080p movie mode

SAVE £410 ON RRP

60D From £774

60D Body RRP £1049.99 **£774**
60D + 18-55mm f3.5-5.6 IS II RRP £1149.99 **£849**
60D + 18-135mm f3.5-5.6 IS RRP £1299.99 **£968.90**
60D + 17-85mm f4.0-5.6 IS USM RRP £1349.99 **£995**
60D + 17-55mm f2.8 IS USM RRP £1949.99 **£1539**

CUSTOMER REVIEW: 60D Body
★★★★★ 'Wow, an amazing camera' Adrian - UK

EOS 7D

18.0 megapixels
8.0 fps
1080p movie mode

SAVE £725 ON RRP

7D Body £1094

7D + 18-135mm f3.5-5.6 IS RRP £1999.99 **£1335**
7D + 15-85mm f3.5-5.6 IS USM RRP £2399.99 **£1674**
7D + 70-300mm L IS USM RRP £2899.99 **£2220**

CUSTOMER REVIEW: 7D + 15-85mm
★★★★★ 'Probably the best APS-C DSLR around' Shuggie - Scotland

NEW! EOS 5D Mark III

- 61 point AF with 41 cross type sensors
- ISO standard: 100-25,600 (expandable from 50-102,400)

5D Mark III Body **£2999**
5D Mark III + 24-105mm f4.0 L IS USM **£3689**
5D Mark III + 24-70mm f2.8 L USM II **£5298**

5D Mark III RECOMMENDED ACCESSORIES:
Canon GP-E2 GPS Receiver **£299**
Canon ST-E3-RT Speedlite Transmitter **£309**
Canon BG-E11 Battery Grip **£329**
Canon 600EX-RT Flashgun **£679**
Canon WFT-E7B Wireless Transmitter **£789**

NEW! 5D Mark III PRE-ORDER From £2999

★★★★★ CUSTOMER PRODUCT REVIEWS ★★★★★
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CUSTOMER REVIEW: 5D Mark II + 24-105mm f4L IS USM
★★★★★ 'Awesome IQ and ISO Performance' JDM@Killington - Cheshire

EOS 1D Mark IV

16.1 megapixels
10.0 fps
1080p movie mode

SAVE £1307 ON RRP

1D Mk IV From £3492

1D Mk IV RECOMMENDED ACCESSORIES:
Canon LP-E4 Battery **£129**
Canon WFT-E2 II Wireless Transmitter **£619**

EOS 1D X

18.1 megapixels
12.0 fps
full frame CMOS sensor

NEW! 1D X Body PRE-ORDER £5299

1D X RECOMMENDED ACCESSORY:
Canon LP-E4N Battery **£149.99**

CUSTOMER REVIEW: 1D Mark IV Body
★★★★★ 'Stunning camera' Zurg - South Wales

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Extreme Pro: 95MB/s SDHC	
8GB	£39
16GB	£59
32GB	£99
64GB SDXC	£199
SanDisk Extreme: 60MB/s UDMA C/Flash	
8GB	£49
16GB	£79
32GB	£139

SanDisk Extreme Pro: 90MB/s UDMA C/Flash	
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32GB	£199.95
64GB	£399
Eye-Fi Card with Adapter	
4GB	£39.95
8GB	£59.95
SanDisk ImageMate USB 3.0 12-in-1 Reader	
White	£34.95



NEW! Sony XQD™ Memory Card: 125MB/s XQD	
16GB	£145
32GB	£229
NEW! Sony XQD™ Readers: XQD Card USB 3.0 Reader	£49
XQD Express Card Adapter	£79

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16GB	£44
32GB	£79
NEW! Sony Expert: 94MB/s SDHC	
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32GB	£109
64GB	£199

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Canon Cashback* ends 05.06.12

Macroflites:

MR-14EX **£469**
MT-24EX **£749**

Nikon Speedlights:

SB400 **£124.99**
SB700 **£238**
SB910 **£369**

Speedlight Kits:

R1 Close-Up **£417.99**
R1C1 **£598**

SONY Flashguns:

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HVL-F43AM **£229**

OLYMPUS Flashguns:

FL-SOR **£499**
FL-36R **£222.99**

Ringflash:

AF 540FGZ **£349.99**
AF 360FGZ **£249.99**
DRF14 (Sony Fit) **£99**

Nissin Flashguns:

Di466 **£81.99**
Di622 II **£119**
Di866 **£199**

SUNPAK Flashguns:

PZ42X **£119.99**
PF30X **£81.99**

Macro flash:

15 MS-1 **£295.99**

SIGMA Flashguns:

EF 610 DG ST **£129.99**
EF 610 DG Super **£209.99**

Nissin Flashguns:

EM-140 DG Macro Flash **From £314.99**

Ringflash:

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on RRP

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£88.95



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f2.8 IS USM
£749



NEW!
EF 28mm
f2.8 IS USM
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NEW!
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f4.5-5.6 G
AF-S DX VR
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Up to £175 Canon Cashback* on selected lenses:

EF-S 60mm f2.8 USM Macro	£334.90	Inc £25 Cashback*	£359.90
EF 100mm f2.8 USM Macro	£404	Inc £45 Cashback*	£449
EF 100mm f2.8 L IS USM Macro	£664	Inc £60 Cashback*	£724
EF-S 10-22mm f3.5-4.5 USM	£595	Inc £60 Cashback*	£655
EF-S 15-85mm f3.5-5.6 IS USM	£539	Inc £60 Cashback*	£599
EF 16-35mm f2.8 L USM MkII	£1069	Inc £90 Cashback*	£1159
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EF-S 18-200mm f3.5-5.6 IS	£374	Inc £45 Cashback*	£419
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NEW! EF 70-300mm f4.0-5.6 L IS USM	£1109	Inc £90 Cashback*	£1199
EF 100-400mm f4.5-5.6 L IS USM	£1169	Inc £90 Cashback*	£1259
Canon Cashback* ends 05.06.12			
CANON LENSES			
TS-E 17mm f4.0 L	£1957		
EF 24mm f1.4 L II USM	£1339		
EF 24mm f2.8	£369		
TS-E 24mm f3.5 L II	£1699.90		
EF 28mm f1.8 USM	£382.99		

EF 35mm f1.4 L USM	£1158.99
EF 35mm f2.0	£217.90
TS-E 45mm f2.8	£1118.95
EF 50mm f1.2 L USM	£1268
EF 50mm f1.4 USM	£289
MP-E 65mm f2.8 1-5x Macro	£844
EF 85mm f1.2 L II USM	£1749
EF 85mm f1.8 USM	£309.90
TS-E 90mm f2.8	£1118.95
EF 135mm f2.0 L USM	£899
EF 180mm f3.5 L USM Macro	£1249.99
EF 200mm f2.8 L USM II	£639
EF 300mm f2.8 L IS USM II	£5498
EF 300mm f4.0 L IS USM	£1143.95
EF 400mm f2.8 L IS USM II	£8868.90
EF 400mm f5.6 L USM	£1089.90
EF 500mm f4.0 L IS USM II	£8489
EF 600mm f4.0 L IS USM II	£10999
EF 800mm f5.6 L IS USM	£10295
EF 8-15mm f4.0 L USM Fisheye	£1149
EF 17-40mm f4.0 L USM	£615
EF-S 18-55mm f3.5-5.6 IS II	£148
EF-S 18-135mm f3.5-5.6 IS	£334
EF 28-135mm f3.5-5.6 IS USM	£373.99
EF 28-300mm f3.5-5.6 L IS USM	£2184.99
NEW! EF-S 55-250mm f4.0-5.6 IS II	£219
EF 75-300mm f4.0-5.6 USM III	£199.95

NIKON LENSES

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14mm f2.8 D AF ED	£1213.85
16mm f2.8 D AF Fisheye	£597.85
20mm f2.8 D AF	£463.85
24mm f1.4 G AF-S ED	£1595
24mm f2.8 D AF	£332
24mm f3.5 D ED PC-E	£1383.85
NEW! 28mm f1.8 G AF-S	£619
28mm f2.8 D AF	£220.89
35mm f1.8 G AF-S DX	£160.95
35mm f2.0 D AF	£254.89

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50mm f1.4 G AF-S	£292.90
50mm f1.4 D AF	£232.99
50mm f1.8 D AF	£106
50mm f1.8 G AF-S	£179
60mm f2.8 G AF-S ED Micro	£397.99
85mm f1.4 D AF	£897.89
85mm f1.8 D AF	£304.89
85mm f2.8 D PC-E Micros	£1357.99
85mm f3.5 G ED AF-S VR DX Micro	£413.90
105mm f2.8 G AF-S VR IF ED Micro	£610
135mm f2.0 D AF DC	£964.95
180mm f2.8 D AF IF-ED	£627.90
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14-24mm f2.8 G ED AF-S	£1299.90
16-35mm f4.0 G ED AF-S VR	£844.99
16-85mm f3.5-5.6 G ED AF-S DX VR	£449
17-55mm f2.8 G ED DX AF-S IF	£1064.89
18-35mm f3.5-4.5 D IF ED AF	£499
18-55mm f3.5-5.6 G ED AF-S DX II	£123.99
18-55mm f3.5-5.6 G AF-S DX VR	£146.50
18-105mm f3.5-5.6 G ED AF-S DX VR	£224.75
18-200mm f3.5-5.6 G ED AF-S DX VR II	£589
24-70mm f2.8 G ED AF-S	£1203.90
24-85mm f2.8-4.0 D AF	£514.90
55-200mm f4.5-5.6 G ED AF-S DX VR IF	£242.89
55-200mm f3.5-5.6 G AF-S DX	£187.89
70-200mm f2.8 G ED AF-S VR II	£1625
70-300mm f4.5-5.6 G ED AF-S IF VR	£429
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movie mode



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optical zoom
1080p
movie mode



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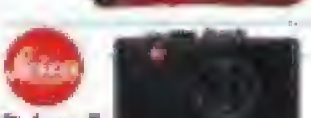
12.0
megapixels
5.0x
optical zoom
1080p
movie mode

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PowerShot Cashback* ends 05.06.12		

PENTAX

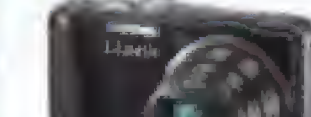


Optio WG-2 Red or Black RRP £279.99 £239
Optio WG-2 GPS Orange or White RRP £329.99 £279



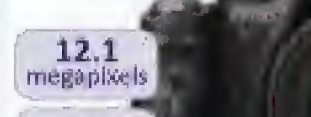
D-Lux 5 £569
V-Lux 30 £485
V-Lux 3 £685

Panasonic



Lumix TZ30 Red, White, Silver or Black RRP £329 £299.95

14.1
megapixels
20x
optical zoom



Lumix FZ150 Black £369

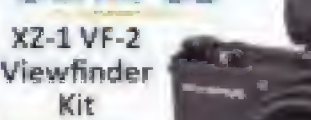
12.1
megapixels
24x
optical zoom



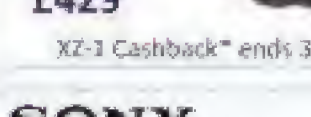
Lumix LX5 Black £349

10.1
megapixels

OLYMPUS



XZ-1 VF-2 Viewfinder Kit £389 Inc C/back* £429



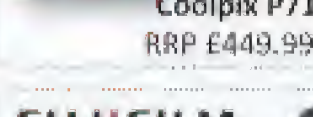
XZ-1 Cashback* ends 31.05.12

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NIKON



Coolpix P7100 Black RRP £449.99 £349

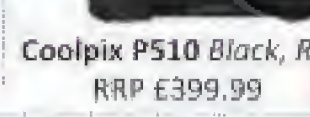


Coolpix P510 Black, Red or Dark Silver RRP £399.99 £324.95

16.1
megapixels
42x
optical zoom



Coolpix S30 White, Blue, Pink or Black (Waterproof to 3m) RRP £99.99 £89



Coolpix S6300 Blue, Red or Black RRP £179.99 £159.99



Coolpix L310 Black RRP £199



Coolpix L810 Black, Red, Red or Bronze RRP £229.99 £199.95

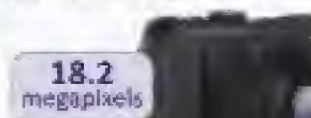


Coolpix P310 Black or White RRP £299.99 £234.95



Coolpix S9300 Red, Silver, Blue or Black RRP £299.99 £259.99

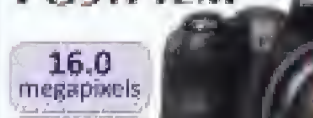
SONY



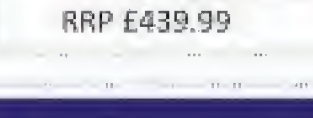
Cyber-Shot HX20V Black or Brown £379

W690 Black or Red	£179
H90 Red, Silver or Black	£229
WX100 White, Silver or Black	£229
HX10V Red, White or Black	£329
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16.0
megapixels
30x
optical zoom



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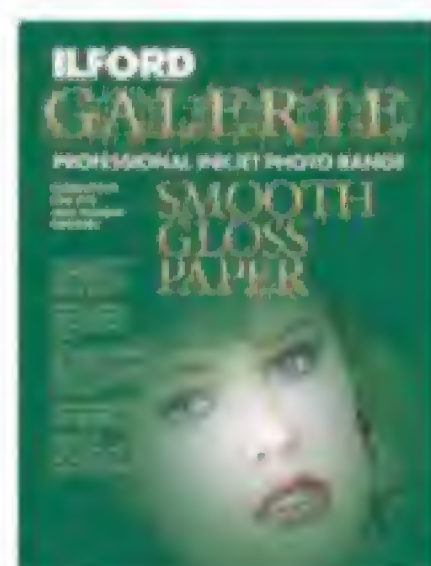
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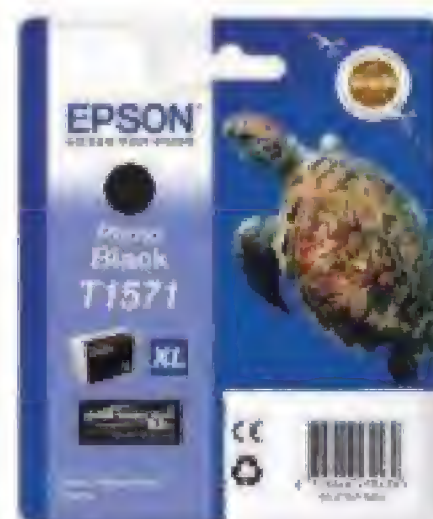
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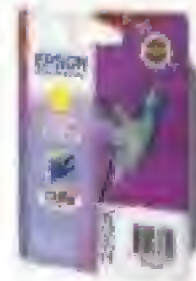


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Digital

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Ink Test Winner



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T008 Colour	£21.99 40ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£27.99 60ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£35.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£26.99 40ml	£4.99 50ml, 3 for £13.99	
T036 Black	£18.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£26.99 25ml	£4.99 31ml, 3 for £13.99	
T040 Black	£42.99 17ml	£3.99 20ml, 3 for £10.99	C62, CX3200
T041 Colour	£35.99 17ml	£4.99 46ml, 3 for £13.99	
T050 Black	£29.99 15ml	£2.99 16ml, 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£34.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T052 Colour	£34.99 35ml	£3.99 30ml, 3 for £10.99	440, 640, 660, 740, 760, 1160
T053 Colour	£24.99 43ml	£3.99 48ml, 3 for £10.99	Photo 700, 750
T0341-T0347 Set of 7	£119.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£14.99 17ml	Check Website.	
T0342/3/4, each	£17.99 17ml	Check Website.	
T0345/6/7, each	£17.99 17ml	Check Website.	
T0441-T0454 Set of 4	£42.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C68, C66
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	CX3600/3650, CX6400, CX6600
T0452/3/4, each	£9.99 6ml	£3.99 21ml, 3 for £10.99	
T0481-T0486 Set of 6	£64.99 set of 6	£19.99, 3 sets for £56.99	R290, R220, R300, R320, R340
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T0484/5/6, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	
T0540-T0549 Set of 9	£99.99 set of 9	£35.99, 3 sets for £99.99	Photo R800, R1800
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	Photo R240, R245
T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	RX420, RX425, RX520, RX525
T0551-T0554 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	Photo R2400
T0551 Black	£8.99 6ml	£4.99 21ml, 3 for £10.99	
T0552/3/4, each	£8.99 6ml	£3.99 21ml, 3 for £10.99	D69, D88
T0591-T0599 Set of 8	£92.99 set of 8	Check Website.	DX3800/3850, DX4800/4850
T0591/2/3, each	£11.99 13ml	Check Website.	S20, S21, SX160/105/110/115/200/205/210/215
T0594/5/6, each	£11.99 13ml	Check Website.	SX400/405/415/515, D78/92/120, B40W, BX300
T0597/8/9, each	£11.99 13ml	Check Website.	DX4000/4400/5000/6000/7000/7400/8400/9400
T0611-T0614 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	Photo 1400
T0611 Black	£8.99 6ml	£4.99 21ml, 3 for £13.99	
T0612/3/4, each	£8.99 6ml	£3.99 21ml, 3 for £10.99	
T0711-T0714 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	SX420W/425W/445W/525W/620FW
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	BX305F/320FW/525W/535W/625FW/630FW
T0791-T0796 Set of 6	£69.99 set of 6	Check Website.	BX635FWD/BX925FWD/BX935FWD, B42WD
T0791/2/3, each	£11.99 10ml	Check Website.	
T0794/5/6, each	£11.99 10ml	Check Website.	
T0801-T0806 Set of 6	£49.99 set of 6	£19.99, 3 sets for £57.99	Photo P50, PX650/660/700W/710W/720WD
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	PX730WD/860FW/810FW/830FWD/830FWD
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	R265/265/360, RX560/585/585
T0870-T0879 Set of 8	£69.99 set of 8	Check Website.	Photo R1900
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£8.99 11.4ml	Check Website.	
T0877/8/9, each	£8.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£69.99 set of 8	Check Website.	Photo R2880
T0961/2/3/4/5, each	£8.99 11.4ml	Check Website.	
T0966/7/8/9, each	£8.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£26.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420W/425W/445W, BX305F
T1281 Black	£6.99 5.8ml	£4.99 13ml	
T1282/3/4, each	£6.99 3.5ml	£3.99 10ml	
T1291-T1294 Set of 4	£38.99 set of 4	£16.99 sets of 4	SX420W/425W/445W/525W/620FW
T1291 Black	£9.99 11.2ml	£5.49 16ml	BX305F/320FW/525W/535W/625FW/630FW
T1292/3/4, each	£9.99 7ml	£4.49 13ml	BX635FWD/BX925FWD/BX935FWD, B42WD
T1571-9, each NEW	£19.99 25.9ml each or £154.99 set of 8		Photo R3000
T1591-9, each NEW	£13.99 17ml each or £99.99 set of 8		Photo R2000
T5591-6, each	£12.99 13ml each or £69.99 set of 6		Photo FX700

Please call or check our website if you cannot find cartridges for your printer.

WIDE FORMAT INK



EPSON Stylus Pro 3800, 3880	
T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each	£39.99
EPSON Stylus Pro 4900:	
T6531/6532/6533/6534/6535/6536/6537/6538/6539/653A/653B 200ml	£72.99
EPSON Stylus Pro 4000, 4400, 7600, 9600	
T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	£49.99
T5441/5442/5443/5444/5445/5446/5447/5448 220ml each	£74.99
EPSON Stylus Pro 4800, 4880:	
T6051/6052/6053/6054/6055/6056/6057/6058/6059 110ml	£47.99
T6061/6062/6063/6064/6065/6066/6067/6068/6069 220ml	£72.99
EPSON Stylus Pro 7800, 7880, 9800:	
T6021/6022/6023/6024/6025/6026/6027/6028/6029 110ml	£47.99
T6031/6032/6033/6034/6035/6036/6037/6038/6039 220ml	£72.99

Canon Compatibles

BCi3e Black 26ml	£2.99
BCi6 B/C/M/Y 15ml	£2.99
BCi6 PC/PM/R/G 15ml	£2.99
PGi5 Black 29ml	£4.99
CLi8 B/C/M/Y/PC/PM 15ml	£3.99
PGi520 Black 18ml	£4.99
CLi521 B/C/M/Y/GY 9ml	£3.99
PGi525 Black 19ml	£4.99
CLi526 B/C/M/Y/GY 9ml	£3.99
BCi24 Black 9ml	£1.99
BCi24 Colour 16ml	£2.99
PG37 Black 12ml	£9.99
PG40 Black 26ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
CL38 Colour 12ml	£12.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL512 Colour 11.5ml	£15.99
CL513 Colour 15ml	£16.99

Canon Originals

BCi3e Black 26ml	£10.99
BCi6 B/C/M/Y 13ml	£8.99
BCi6 PC/PM/R/G 13ml	£8.99
PGi5 Black 26ml	£11.99
CLi8 B/C/M/Y 13ml	£10.99
CLi8 PC/PM/R/G 13ml	£10.99
PGi7 Black 25ml	£11.99
PGi9 Clear 191ml	£11.99
PGi9 All colours, 14ml, each	£9.99
PGi29 All colours, 36ml, each	£22.99
PGi520 Black 19ml	£9.99
CLi521 B/C/M/Y/GY 9ml	£8.99
PGi525 Black 19ml	£9.99
CLi526 B/C/M/Y/GY 9ml	£8.99
PG37 Black 11ml	£11.99
PG40 Black 16ml	£14.99
PG50 Black 22ml	£21.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£14.99
PG540 Black 8ml	£11.99
CL38 Colour 9ml	£15.99
CL41 Colour 12ml	£18.99
CL51 Colour 21ml	£25.99
CL52 Photo 21ml	£18.99
CL511 Colour 9ml	£15.99
CL513 Colour 13ml	£18.99
CL541 Colour 8ml	£15.99
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Original and Compatible Dell cartridges in stock!



HP Compatibles

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No.22 Colour 21ml	£11.99
No.45 Black 45ml	£4.99
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No.57 Colour 24ml	£12.99
No.78 Colour 36ml	£9.99
No.110 Colour 12ml	£10.99
No.300XL Black 18ml	£14.99
No.300XL Colour 18ml	£14.99
No.301XL Black 15ml	£14.99
No.301XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 C/M/Y/PC/PM each	£4.99
No.364 Black 10ml	£6.99
No.364 PB/C/M/Y each	£5.99

HP Originals

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No.22 Colour 5ml	£13.99
No.38 All Colours 27ml each	£24.99
No.56 Black 19ml	£16.99
No.57 Colour 17ml	£24.99
No.58 Photo 17ml	£22.99
No.100 Grey 15ml	£22.99
No.110 Colour 5ml	£17.99
No.300 Colour 4ml	£12.99
No.301 Black 3ml	£8.99
No.301 Colour 3ml	£10.99
No.337 Black 11ml	£16.99
No.338 Black 11ml	£17.99
No.339 Black 21ml	£23.99
No.343 Colour 7ml	£18.99
No.344 Colour 14ml	£26.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£13.99
No.363 Black 6ml	£12.99
No.363 C/M/Y/PC/PM each	£8.99
No.364 Black 6ml	£7.99
No.364 PB/C/M/Y 3ml each	£6.99
No.901 Black 4ml	£10.99
No.901 Colour 9ml	£13.99
No.920XL Black 49ml	£19.99
No.920XL C/M/Y 6ml each	£8.99
No.940XL Black 49ml	£23.99
No.940XL C/M/Y 16ml each	£15.99

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Lexmark Compatibles

No.1 Colour	£10.99
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No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

Lexmark Originals

No.1 Colour	£19.99
No.14 Black	£16.99
No.15 Colour	£18.99
No.17 Black	£17.99
No.23 Black	£16.99
No.24 Colour	£18.99
No.27 Colour	£18.99
No.28 Black	£14.99
No.29 Colour	£16.99
No.32 Black	£19.99
No.33 Colour	£21.99
No.36 Black	£16.99
No.37 Colour	£18.99
No.43XL Colour	£27.99
No.44XL Black	£22.99
No.100 Black	£13.99
No.100 Cyan / Mag / Yellow	£8.99

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Brother Compatibles

LC900 Black	£3.99
LC900 C/M/Y	£2.99
LC900 Set of 4	£11.99
LC970 / 1000 Black	£3.99
LC970 / 1000 C/M/Y	£2.99
LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Black	£3.99
LC980 / 1100 C/M/Y	£2.99
LC980 / 1100 Set of 4	£11.99
LC985 Black	£3.99
LC985 C/M/Y	£2.99
LC985 Set of 4	£11.99

Brother originals also in stock!

Kodak Original Ink / Paper

ESP Black Series 10 Ink	£6.99
ESP Colour Series 10 Ink	£12.99
ESP Black Series 30 Ink	£6.99
ESP Colour Series 30 Ink	£12.99
ESP Black/Colour Twin Packs	£18.99

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16GB 60MB/s	£146.19	£68.99
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Sandisk Blue Class 2: 5MB/s		
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BATTERIES & CHARGERS

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AA 2850mAh Ansmann	£13.99	
AA 2900mAh Delkin	£14.99	£9.99
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New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!		
AAA 650mAh equivalent (4)	£5.99	
AA 2050mAh equivalent (4)	£7.99	
Ultimate Lithium		
Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!		
AAA Ultimate Lithium (4)	£6.99	
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Universal Charger		
The NEW Hahnel UniPat charger is able to charge AA, AAA, Li-Ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website.		
		£19.99
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A dedicated Li-Ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger.		
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A comprehensive range of specialist batteries - see our website for full range.		
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BATTERIES

Camera Batteries		
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NB-5L for Canon	£9.99	
NB-6L for Canon	£9.99	
NB-7L for Canon	£12.99	
NB-8L for Canon	£9.99	
NB-9L for Canon	£9.99	
BP-511 for Canon	£12.99	
LP-E5 for Canon	£12.99	
LP-E6 for Canon	£29.99	£19.99
LP-E8 for Canon	£15.99	
LP-E10 for Canon	£12.99	
NP40 for Fuji	£9.99	
NP45 for Fuji	£9.99	
NP50 for Fuji	£9.99	
NP60 for Fuji	£9.99	
NP80 for Fuji	£9.99	
NP95 for Fuji	£9.99	
NP140 for Fuji	£12.99	
NP150 for Fuji	£19.99	
NP200 for Minolta	£9.99	
NP400 for Minolta	£12.99	
EN-EL1 for Nikon	£9.99	
EN-EL2 for Nikon	£9.99	
EN-EL3/3A for Nikon	£9.99	
EN-EL3E for Nikon	£15.99	
EN-EL5 for Nikon	£9.99	
EN-EL9 for Nikon	£12.99	
EN-EL10 for Nikon	£9.99	
EN-EL11 for Nikon	£9.99	
EN-EL12 for Nikon	£9.99	
EN-EL14 for Nikon	£37.99	
EN-EL15 for Nikon	£59.99	
EN-EL19 for Nikon	£12.99	
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BCF10E (V3) for Panasonic	£19.99	
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D-Li8 for Pentax	£9.99	
D-Li50 for Pentax	£12.99	
SLM-1137D for Samsung	£9.99	
SLM-1674 for Samsung	£12.99	
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NP-FM500H for Sony	£19.99	
NP-FH50 for Sony	£19.99	
NP-FW50 for Sony	£24.99	
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A range of professional battery grips from Hahnel. All can take two Li-Ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.		
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SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters



P-Type Adapter Rings		
49mm Adapter Ring	£4.99	
52mm Adapter Ring	£4.99	
55mm Adapter Ring	£4.99	
58mm Adapter Ring	£4.99	
62mm Adapter Ring	£4.99	
67mm Adapter Ring	£4.99	
72mm Adapter Ring	£4.99	
77mm Adapter Ring	£4.99	
82mm Adapter Ring	£4.99	
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Infra Red R72	£29.99	
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ND4	£9.99	
ND2 Soft Graduated	£11.99	
ND2 Hard Graduated	£11.99	
ND4 Soft Graduated	£11.99	
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Light Blue Graduated	£11.99	
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80A, 80B, 80C, each	£9.99	
81A, 81B, 81C, each	£9.99	
82A, 82B, 82C, each	£9.99	
85A, 85B, 85C, each	£9.99	
Red, Orange, each	£9.99	
Yellow, Green, each	£9.99	
Many more P-Type filters in stock!		
P-Type Filter Wallet		
A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters		
	£9.99	
P-Type Six-Piece Neutral Density Filter Kit		
Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).		
	£49.99	£43.99
We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings		

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods		
ES-62 Canon 50/1.8	£9.99	
ES-71H Canon 50/1.4	£9.99	
ET-60 Canon 75-300/4-5.6	£9.99	
ET-65B Canon 70-300/4-5.6	£9.99	
ET-67 Canon 100/2.8 Macro	£9.99	
ET-67B Canon 60/2.8	£9.99	
EW-60C Canon 18-55 IS	£7.99	
EW-73B Canon 17-85 IS	£9.99	
EW-78BII Canon 28-135 IS	£9.99	
EW-78D Canon 18-200 IS	£9.99	
EW-78E Canon 15-85 IS	£12.99	
EW-83E Canon 17-40/4.0	£12.99	
EW-83J Canon 17-55/2.8	£12.99	
HB-25 Nikon 24-85, 24-120	£12.99	
HB-37 Nikon 55-200 VR	£7.99	
HB-45 Nikon 18-55 VR	£7.99	
SH-006 Sony 18-70/3.5-5.6	£9.99	
SH-108 Sony 18-55/3.5-5.6	£9.99	
This is just a sample, more in stock!		
Screw-Fit Lens Hoods		
52mm Shaped Petal Hood	£6.99	
55mm Shaped Petal Hood	£6.99	
58mm Shaped Petal Hood	£6.99	
62mm Shaped Petal Hood	£7.99	
67mm Shaped Petal Hood	£7.99	
72mm Shaped Petal Hood	£9.99	
77mm Shaped Petal Hood	£9.99	
82mm Shaped Petal Hood	£11.99	
46mm Rubber Hood	£3.99	
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55mm Rubber Hood	£3.99	
58mm Rubber Hood	£3.99	
62mm Rubber Hood	£4.99	
67mm Rubber Hood	£4.99	
72mm Rubber Hood	£5.99	
77mm Rubber Hood	£5.99	
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- ▶ 3.0" LCD Screen



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- ▶ Motion Snapshot



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50mm f/2.8 EX DG Macro	£269.00	18-125mm f/3.8-5.6 DC OS	£253.99	120-300mm f/2.8 EX OS	£2,079.00
70mm f/2.8 EX DG Macro	£369.00	18-200mm f/3.5-6.3 DC	£189.99	120-400mm f/4.5-5.6 OS	£674.99
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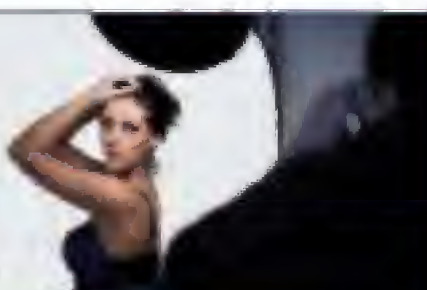
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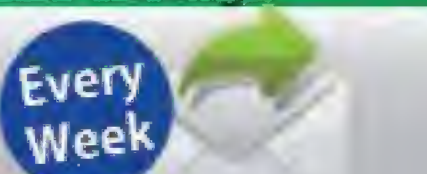


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ALTA+ 263AP & PH-32 £125
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BBH-300 BALL HEAD

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GH-100 BALL & PAN HEAD £88
PH-31 PAN HEAD £70
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1/3.5-5.6 ASPH. OIS
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rrp £498.00
SAVE £199
£199* **NOW WITH £50 CASHBACK!**

*Price includes £50 Cashback, you pay £249 and claim £50 back from Panasonic. Offer ends 31/5/12

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FREE DMW-CGK13 CASE WORTH £59
rrp £599.99
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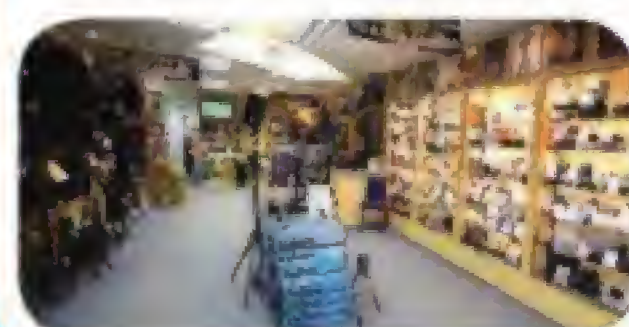
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105mm F3.5 E	As Seen £49
135mm F4 PE	E+ £249
150mm F3.5 E	As Seen / Unused £39 - £149
150mm F3.5 PE	E+ £149
200mm F4.5 E	As Seen / Unused £79 - £249
200mm F4.5 PE	E+ / Unused £125 - £279
200mm F5.6 E	E+ £129
250mm F5.6 E	As Seen / E++ £79 - £159
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220 EI Insert	Unused £19
220 EI Mag	E- £19
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200mm F4.5 S	E+ £149 - £199
250mm F5.6 PG	E+ £249
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50mm F3.5 S	E+ £99 - £129
65mm F4 PS	E+ / Unused £249
110mm F4 PS Macro	E+ £169
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150mm F3.5 S	As Seen / E++ £49 - £99
150mm F4 PS	As Seen / E++ £69 - £139
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200mm F4.5 S	E+ / E++ £129
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SQA 220U Mag	E+ £19
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AE Prism Finder S	E+ / Mint £149 - £199
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Prism Finder S	E+ £59 - £79
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Autobellows S	E+ / Unused £149 - £249
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EOS 30 + 28-300mm USM	E+ £79
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EOS 5 Body Only	E+ £49
EOS 5 QD Body Only	E+ £59
EOS 50E + BP50 Grip	As Seen / E+ £39 - £69
EOS 50E Body Only	E+ £49 - £59
EOS 300 Body Only	E+ / E++ £19 - £29
EOS 300N Body Only	E+ £25
EOS 300V Body Only	E+ £19
EOS 300V + 28-90mm	E+ £59
EOS 300V Body Only	E+ £35
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17-40mm F4 L USM	Mint £519
17-85mm F3.5-5.6 IS USM	E+ £239
17-85mm F3.5-5.6 IS USM	E+ £229
18-55mm F3.5-5.6 EFS	E+ / E++ £49 - £59
18-55mm F3.5-5.6 EFS II	E+ £59
18-55mm F3.5-5.6 IS EFS	E+ £99
18-55mm F3.5-5.6 IS EFS II	E+ / Mint £99 - £109
24mm F2.8 EF	E+ £199
24mm F3.5 L TSE	E+ / E++ £799 - £839
24mm F3.5 L TSE MKII	E+ £1,499
24-85mm F3.5-5.6 USM	E+ £149
24-105mm F4 L IS USM	E+ / Mint £649 - £699
28mm F1.8 USM	E+ £299
28-80mm F3.5-5.6 EF	E+ £49
28-80mm F3.5-5.6 USM	E+ £49
28-105mm F3.5-4.5 USM	E+ £129
28-200mm F3.5-5.6 USM	E+ £199
28-300mm F3.5-5.6 L IS USM	E+ / Mint £1,599
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RX Body Only	As Seen / E+ £149 - £229
S2 Body Only	E+ / Mint £399 - £499
ST Body Only	E+ / E++ £229 - £299
RTS2 Body - Winder	E+ £229
RTS2 Body Only	E+ £189
RTS + Winder	E+ £149
RTS Body Only	E+ £125
Ania Body Only	E+ / E++ £169 - £199
167MT Body Only	E+ / E++ £79 - £89
137MD Body - Grip	E+ £69
Preview Body Only	E+ / E++ £99 - £249
15mm F3.5 AE	Mint £1,499
21mm F2.8 MM	Mint £1,149
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35mm F2.8 MM	E+ £199
35-135mm F3.5-4.5 MM	E+ £599
45mm F2.8 AE	E+ / Mint £199 - £225
45mm F2.8 MM	E+ / Mint £219 - £225
50mm F1.7 MM	E+ £119
60mm F2.8 AE Macro	E+ / E++ £49 - £499
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135mm F2.8 AE	E+ £129 - £149
135mm F2.8 MM	E+ £199
180mm F2.8 MM	E+ £299 - £449
200mm F2.8 MM	Mint £3,249
200mm F3.5 AE	E+ £169
300mm F4 MM	E+ £349
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Yashica 42-72mm F3.5-4.5 ML	E+ £39
Yashica 50mm F1.9 DSB	E+ £29
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TLA200 Flash	E+ / E++ £25 - £39
TLA280 Flash	E+ / Unused £59 - £149
TLA300 Flash	As Seen / E++ £20 - £39
TLA360 Flash	E+ £179
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T90 Body Only	E+ £89 - £109
A1 Black + 50mm F1.8	E+ £89
A1 Black Body Only	Exc / E+ £59 - £79
AE1 Black Body	E+ £59
AE1 Chrome + 50mm F1.8	E+ / E++ £49 - £69
AE1 Chrome Body Only	E+ £49
AE1P Chrome + 50mm F1.8 + Winder A	E+ £69
AE1P Chrome Body	E+ £59
AT1 Chrome + 50mm F1.8	E+ £59
AW1 Black + 50mm F1.8	E+ £59
AW1 Black Body Only	E+ £49
AW1 Chrome + 50mm F1.8	E+ £49
AW1 Chrome Body Only	E+ / E++ £49
EX Auto + 50mm F1.8 EX	E+ £39
FTL-QL Chrome Body Only	E+ £69
20mm F2.8 FD	E+ £179
24-35mm F3.5 FD L	E+ / E++ £279 - £349
28mm F2.8 FD	As Seen / Mint £20 - £35
28-55mm F3.5-4.5 FD	E+ £49
35-70mm F3.5-4.5 FD	E+ / E++ £25 - £35
35-70mm F4 FD	E+ £25
50mm F1.8 FD	E+ £15
70-150mm F4.5 FD	E+ £29
70-210mm F4 FD	As Seen / E++ £29 - £79
75-200mm F4.5 FD	Exc / E++ £25 - £49
100mm F4 FD Macro	E+ £169
100mm F4 FD Macro + Tube	E+ / E++ £119 - £179
100-300mm F5.6 FD	E+ £79
135mm F3.5 PD	E+ / E++ £25 - £49
300mm F2.8 FD L	Exc £850
300mm F5.6 PD	E+ £59 - £79
U.S. Marine 400mm F4.5 B/black	E+ £399
1.4x Extender	E+ £59
2x Extender	E+ £145 - £249
2x Extender	E+ / E++ £35 - £59
Angle Finder A2	E+ £49
Angle Finder B	E+ £45
Speed Finder F	As Seen £85
177A Speedlite	E+ / E++ £9 - £15
188A Speedlite	E+ £5 - £9
244T Speedlite	E+ / E++ £15
277T Speedlite	E+ £19
299T Speedlite	E+ £35
300TL Speedlite	E+ / E++ £25 - £49
480G Speedlite	E+ £109
533G Speedlite	E+ £129
ML3 Macrofill	E+ / Mint £59 - £139
Autobellows	E+ £79 - £99
Autobellows + Cooler	E+ £119
MA Drive Set (US Coastguard)	E+ £99
Winder A	E+ / E++ £5 - £25
Winder A2	E+ £15

Contax 645 Series

35mm F3.5 Distagon	E+ / E++ £999 - £1,199
45mm F2.8 Distagon	E+ £899
45-90mm F4.5 Vario	E+ £1,599
55mm F3.5 Distagon	Mint £849
100mm F4 Apo Macro	E+ / E++ £1,099 - £1,199
140mm F2.8 Sonnar	E+ / Unused £499 - £949
210mm F4 Sonnar	E+ / Mint £549 - £899
6874 Hood (210mm)	E+ £45 - £59
MFB-2 Polaroid Mag	E+ / E++ £49 - £199
MSB1 Flash Bracket	Mint £179

Nikon D7000 Body Only

Nikon D7000 Body Only	Mint £749
Nikon D3000 Body Only	Mint / Mint £239 - £249
Nikon D3000 Body Only	E+ / Mint £649 - £699
Nikon D200 Body Only	E+ £349
Nikon D90 Body Only	E+ £399
Nikon D70 Body Only	E+ £169
Nikon D60 Body Only	E+ £179 - £189
Nikon D50 Body Only	E+ £169
Nikon D40 Body Only	E+ £159
Olympus E5 Body Only	Mint £1,149

Olympus E3 Body Only

Olympus E1 + HD-2 Battery Grip	E+ £499 - £519
Olympus E1 Body Only	E+ / E++ £159 - £179
Olympus E520 + 14-42mm	E+ £139
Olympus E500 + 17.5-45mm	E+ £139
Olympus E500 Body Only	E+ £129
Olympus E300 Body Only	E+ £119
Panasonic L1 + 14-50mm	E+ £599
Pentax Q1 + 8.5mm F1.9	Mint £259
Pentax K5 + 18-55mm DA WR	Mint £599
Pentax K7 + 18-55mm	Mint £499
Pentax K100 Body + B-BG2 Grip	E+ £219
Pentax 'ist D + D-BG1 Grip	E+ £149
Samsung EX1 + OVFI Finder	E+ £199
Samsung GX15 + 18-55mm	E+ £199
Sony SDR Body Only	E+ £169
Sony A700 Body Only	E+ / Mint £399
Sony A350 + 18-70mm	E+ / Mint £279
Sony A350 Body Only	E+ £279

4/3rds Lenses

Olympus 7-14mm F4 ED Zuiko	E+ / Mint £949 - £1,149
Olympus 8mm F3.5 Fisheye Zuiko D	Mint £549
Sigma 10-20mm F4-5.6 EX DC HSM	E+ / Mint £299 - £309
Olympus 14-45mm F3.5-5.6 Zuiko	E+ £79
Olympus 14-54mm F2.8-3.5 Zuiko	E+ £249
Olympus 18-180mm F3.5-6.3 Zuiko	E+ £249
Olympus 25mm F2.8 Zuiko	E+ / Mint £159
Olympus 35mm F3.5 Macro Zuiko	E+ £149 - £159
Olympus 40-150mm F3.5-4.5 Zuiko	E+ £69 - £79
Olympus 40-150mm F4-5.6 ED Zuiko	Mint £69
Olympus 50-200mm F2.8-3.5 SWD	Mint £749
Olympus 50-200mm F2.8-3.5 Zuiko	E+ £499
Olympus 50mm F2.8 Macro Zuiko	E+ £319

Flash & Lighting - Please Call

Flash - Please Call	
Flash - Please Call	

Gadget Bags

Crumpler Schrinkle Rucksack	E+ £25
Crumpler Zoomiverse (XL) Black	E+ £64
Domke Armadillo 3D	Mint £95
Kata R103 Rucksack	E+ £69
Kata R106 Backpack	E+ £139
Lowepro CompuDay Photo 250 - Black	E+ £29
Lowepro Dryzone 100 - Black	E+ £59
Lowepro Dryzone Rover	E+ £79 - £99
Lowepro Fastpack 250 - Black	Mint £39
Lowepro Pilscape 300 - Red	Mint £39
Lowepro Nature Trekker AW	E+ £139
Lowepro Nature Trekker AWII	Exc / E+ £59 - £119
Lowepro Photo Trekker	E+ / E++ £39 - £59
Lowepro Photo Trekker Classic	E+ / E++ £49 - £59
Lowepro Phototrekker - Green	E+ £49
Lowepro Phototrekker - Grey	E+ £49
Lowepro Phototrekker NWI	E+ £129
Lowepro Primus AW - Arctic Blue	E+ / Mint £49 - £59
Lowepro Rover Light	E+ £49
Lowepro Rover Plus AW - Black	E+ £59
Lowepro Slingshot 200AW	Mint £29
Lowepro Slingshot 300AW	E+ £49
Lowepro Slingshot 100AW	E+ / Mint £20 - £25
Lowepro Slingshot 160 AW - Black	Mint £49
Lowepro Magnum AW	E+ £59
Lowepro Stealth Reporter D650AW	E+ £59
N/Geographic A5270 Medium Rucksack	Mint £99
N/Geographic Earth Explorer Small Backpack	Mint £59
Tamrac Expedition 8x - Black	Mint £39
Tamrac Extreme Backpack	E+ £39
Think Tank Urban Disguise 30	E+ £49
Think Tank Urban Disguise 60	Mint £89

Hasselblad H Series

H2 Complete	E+ £2,199
H2 Body + Prism + Mag	E+ £1,499
H1 Body + AE Prism + Magazine	E+ £1,399
H1 Body Only	E+ £799
50mm F3.5 HC	E+ / Mint £1,499 - £1,899
50mm F2.8 HC	Mint £1,299
150mm F3.2 HC	E+ £1,199 - £1,399
35mm F3.5 HC	E+ £1,099
BC-H Charger + 7.2V Battery	E+ £29
HM 16/32 Magazine	E+ £229
HMI100 Polaroid Mag	E+ £129 - £149

Hasselblad V Series

500CXM Gold Edition	Unused £3,999
503CW Millennium Complete	E+ £1,999
503CW Complete	E+ £1,699 - £1,999
503CW Black Body Only	E+ £499
503CX Complete	E+ / E++ £999
501C Complete	E+ £1,049
500C Complete	Exc / E++ £499 - £949
500C Body Only	E+ £149
500C Body Only	E+ £199
500ELX Black Body Only	E+ £449
500ELM Complete	E+ £599
500ELM Black Body + WLF	E+ £249
500ELM Chrome Body + WLF	E+ £199

600ELM Chrome Body Only

Nikon D3000 Body Only	Mint- / Mint	E239 - E249
Nikon D300 Body Only	E++ / Mint-	E649 - E699
Nikon D200 Body Only		E349
Nikon D90 Body Only		E+ E399
Nikon D70 Body Only		E++ E169
Nikon D60 Body Only	E++	E179 - E189
Nikon D50 Body Only		E++ E169
Nikon D40 Body Only	E++	E+ E159
Olympus E5 Body Only	Mint-	E1 149



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Buy On-Line 24/7 - Shop Open Mon-Fri 9 till 5.30

FD701 Prism Magnifier.....E++ £275
Flash L Grip.....E++ £225**Mamiya RZ67 Series**

Pro II Complete.....E++ £699
50mm F4.5.....Exc / E++ £249 - £350
50mm F4.5 W.....Ex Demo / Mint £199 - £499
65mm F4 L-A.....E+ £369
75mm F4.5 Shift W.....As Seen / E++ £299 - £549
100-200mm F5.2 W.....E+ £399
110mm F2.8 W.....E++ £349
140mm F4.5 Macro ML-A.....E++ £299 - £399
140mm F4.5 Macro W.....E+ / E++ £219 - £259
180mm F4 Soft VSF OVL.....E++ £599
180mm F4.5.....Mint- £299
180mm F4.5 W.....E+ / E++ £179 - £199
180mm F4.5 WN.....Exc / E++ £149 - £395
250mm F4.5.....Exc / E++ £179 - £199
250mm F4.5 W.....E++ £169 - £225
350mm F5.6 Apo.....E+ £499
360mm F6.....E+ / E++ £249 - £299
1.4x Converter.....E++ £199 - £249
120 Pro Mag (6x4.5).....E+ £145
220 Pro II Mag.....E+ / E++ £49 - £89
220 Pro Mag.....E++ £20
AE Prism Finder.....E+ / E++ £179 - £249
PD Prism Finder.....E+ £129
Polaroid Mag.....E+ £25 - £35
Prism Finder.....E- £75
Winder II.....E- £59

Mamiya Twin Lens - Please Call**Nikon AF**

F6 Body Only.....E++ / Mint- £899 - £949
F5 Body Only.....Exc / E++ £199 - £299
F4 Body Only.....E+ £149
F100 Body + MB15 Grip.....E+ £159
F100 Body Only.....As Seen / E++ £79 - £129
F90X + MB10 Grip.....E+ £39 - £69
F90X Body Only.....E+ £59
F90 Body Only.....E+ £39 - £69
F800 Black Body Only.....E++ £99
F80 Black + 28-80mm.....E++ £89
F80 Black + MB16 Grip.....E+ / E++ £69 - £79
F80 Black Body Only.....As Seen / E++ £29 - £89
F70 Body Only.....E++ £49
F65 Chrome Body Only.....As Seen / E++ £35 - £45
F60 + Sigma 28-80mm.....E- £39
F60 Chrome Body Only.....As Seen / E++ £15 - £49
F55 Chrome + 28-100mm.....E++ £69
F55 Chrome Body Only.....E+ / E++ £19 - £25
F50 Black + 28-80mm.....E++ £59
F50 Black Body Only.....E+ / E++ £15 - £25
F50 Chrome Body Only.....E+ / E++ £19
F801S Body Only.....E+ £29
F801 + MF21 Databack.....E++ £69
F801 Body Only.....E+ £39
F601 + 35-70mm.....E++ £59
F601 Body Only.....Exc / E+ £19 - £35
F601 Date Body Only.....E- £29
F401S Q/Date Body Only.....Unused £59
Pronea 600i + 24-70mm.....E+ £79
Pronea S + 30-60mm.....E+ / E++ £39
10.5mm F2.8 G AF ED DX Fisheye.....E++ / Mint- £399 - £419
12-24mm F4 G AFS DX ED.....E++ / Mint- £549 - £599
17-55mm F2.8 G AFS DX IFED.....E++ £649
18mm F2.8 AFD.....E++ £699
18-35mm F3.5-4.5 AFD.....E++ £259
18-70mm F3.5-4.5 G AFS ED DX.....E+ / E++ £129 - £159
18-105mm F3.5-4.5 G AFS ED DX VR.....Mint- £159
18-200mm F3.5-5.6 G AFS DX VR.....E+ / E++ £319
20mm F2.8 AFD.....Mint- £359
20-35mm F2.8 AFD.....E+ £449
24mm F2.8 AFD.....E+ £249
24-85mm F3.5-4.5 G AFS.....E+ £249
24-120mm F3.5-5.6 ED AFD.....E+ £125
24-120mm F3.5-5.6 G AFS ED VR.....E+ / Mint- £219 - £249

28mm F2.8 AFD.....E++ £169
28-105mm F3.5-4.5 AFD.....Mint- £169
28-200mm F3.5-5.6 AFD.....E+ £129
35-105mm F3.5-4.5 AF.....As Seen £59
55-200mm F4-5.6 AFS DX G.....E+ / Unused £89 - £149
55-200mm F4-5.6 AFS DX VR.....E++ / Mint- £129
70-200mm F2.8 G AFS ED VR.....E+ £999
70-210mm F4-5.6 AF.....E++ £89
70-210mm F4-5.6 AFN.....E+ / E++ £79
70-300mm F4-5.6 AFS.....E+ / E++ £69 - £79
70-300mm F4-5.6 ED AFD.....E++ £149
75-240mm F4.5-5.6 AFD.....E++ £79
80-200mm F2.8 ED AF.....E+ £399
80-200mm F2.8 ED AFD.....E++ £399 - £599
80-400mm F4.5-5.6 AFD VR.....E++ £849
85mm F1.4 AFD.....Mint- £729
85mm F1.8 AFD.....E++ £239
105mm F2.8 AFD Micro.....E++ £449
105mm F2.8 AFS G VR Micro.....E+ £479
105mm F2.8 G AFS VR Micro.....E+ £499
300mm F2.8 G ED VR AFS.....E++ £2,899
600mm F4.5 IFED III.....E+ £4,499
Sigma 8mm F4 D EX Fisheye.....E+ £399
Sigma 12-24mm F4.5-5.6 EX DG HSM.....E+ £399
Sigma 15-30mm F3.5-4.5 EX DG.....E++ £199 - £249
Sigma 24-70mm F3.5-5.6 D Asph.....E++ £59
Sigma 30mm F1.4 DG EX HSM.....E++ / Mint- £249 - £279

Sigma 70-300mm F4-5.6 Apo DG.....E+ £79
Sigma 70-300mm F4-5.6 Apo Macro Super.....E+ £109
Sigma 80-400mm F4.5-5.6 Apo DG OS.....E+ £499
Sigma 105mm F2.8 EX Macro.....E++ £249
Sigma 135-400mm F4.5-5.6 Apo D.....E+ / E++ £299 - £349

Tamron 20-40mm F2.7-3.5 SP Asph.....Unused £229
Tamron 28-75mm F2.8 XR Di.....E+ / E++ £189 - £249
Tamron 28-300mm F3.5-6.3 LD Asph.....Unused £99
Tamron 28-300mm F3.5-6.3 XR.....Unused £169
Tamron 28-300mm F2.8-3.5 XR Di.....E++ £129
Tamron 70-300mm F4-5.6 LD Macro.....Mint- £59
Tokina 16-50mm F2.8 ATX Pro DX.....Mint- £399
Tokina 24-200mm F3.5-5.6 ATX.....Unused £129 - £149
Tokina 35-300mm F4.5-6.7.....Unused £99
Tokina 80-400mm F4.5-5.6 ATX.....E++ £249
Tokina 100-300mm F5.6-6.7.....E- £39
Zeiss 50mm F1.4 Planar ZF.....E++ £429
Sigma 1.4x Apo EX Converter.....E+ £109
Teleplus 1.4x Pro300 Converter.....E+ £79
Bower 2x AF Converter.....E++ £39

Sigma 2x Apo EX Converter.....E++ £129
TC-14EII Converter.....E++ £239
TC-17 EII Converter.....Mint- £239
TC16A Teleconverter.....Unused £99

R1-C1 Speedlight Commander Set.....E++ £449
SB-R200 Speedlight.....E+ £129
SB218 Ringflash.....E++ £149 - £179
SB225 Speedlight.....E+ £39 - £49
SB23 Speedlight.....E+ £35
SB24 Speedlight.....E+ £49
SB25 Speedlight.....E+ / E++ £69
SB27 Speedlight.....E+ / E++ £49 - £59
SB28 Speedlight.....E+ / E++ £79 - £89
SB29 Speedlight.....E+ £179
SB29S Macro Speedlight.....E++ £199
SB30 Speedlight.....E++ £35
SB400 Speedlight.....E++ £79
SB500X Speedlight.....E- £69 - £79
SB600 Speedlight.....E+ £149
SB800 Speedlight.....E+ / E++ £199 - £239
SB800X Speedlight.....E+ / E++ £99 - £129

Nikon Manual

NASA F Photomic FTN + 50mm F1.4 Non AI.....E+ £999
NYPD F Photomic + 50mm F2.....E+ £399
NYPD Nikkormat FTN + 135/3.5.....E++ £299
Terence Spenser F Photomic + 135/3.5.....E- £699
Terence Spenser F Photomic + F36 Drive + 50mm.....Exc £799

F3T Black Body Only.....E+ / Mint- £299 - £699
F3AF Body Only.....E- £199
F3HP + MD4 Motordrive.....E+ / E++ £199 - £399
F3HP + MF14 Databack.....E- £169
F3HP Body Only.....Exc / E++ £129 - £299
F3 + MD4 Motordrive.....E+ £199
F3 + MF14 Databack.....E+ £219
F2A Black Body Only.....Exc / E+ £199 - £249
F2A Chrome Body Only.....E- £239
F2 Chrome Body Only.....Exc / E+ £159 - £175
F2 Photomic Chrome Body Only.....E+ £149 - £185
F Chrome Apella Body Only.....E- £450
F Chrome + 50mm F1.4 Non AI.....E- £199
F Photomic FTN Body Only.....Exc £199
FM3A Chrome Body + MF16 Back.....Mint- £499
FM3A Chrome Body Only.....E++ £399
FM2N Black Body Only.....Mint- £249
FM2N Chrome Body Only.....E+ £199
FM Black Body Only.....E+ £79
FM Chrome Body Only.....Exc £79
FG Black Body Only.....E++ £79
FG Chrome Body Only.....E+ £59
FG20 Black Body Only.....E+ £59
FG20 Chrome Body Only.....E++ £59
FTN Black Body Only.....E+ £79
7.5mm F5.6 Fisheye.....E++ £499
8mm F2.8 AI Fisheye.....E++ £1,499
18mm F3.5 AIS.....Exc £159
24mm F2.8 AI.....E+ £99
28mm F2.8 AIS.....E+ £129
28mm F3.5 PC Shift.....E- £299
35mm F2 AIS.....E+ / Mint £199 - £450
35mm F2.8 AIS.....E+ £75
35mm F2.8 PC Shift.....E+ / Mint- £249 - £299
35mm F3.5 PC Shift.....E++ £299
35-70mm F3.3-4.5 AIS.....E+ £49 - £59
35-105mm F3.5-4.5 AIS.....Exc / E++ £59 - £149
35-135mm F3.5-4.5 AIS.....E+ £129
43-96mm F3.5 Non AI.....E+ £75
45mm F2.8 GN Auto.....E+ £149
45mm F2.8 P.....Mint- £289
50mm F1.2 AIS.....E++ £499
50mm F1.4 AIS.....E++ £169
50mm F1.8 AIS.....E+ £59
50mm F1.8 Series E.....E+ £39
50-300mm F4.5 AI.....E- £399
55mm F3.5 AI Micro.....As Seen £59
55mm F3.5 Non AI Micro.....E+ £79
55mm F3.5 Non AI Micro + Tube.....Mint £179
70-210mm F4 Series E.....As Seen / E++ £39 - £89
80-200mm F4.5 AI.....As Seen £59
85mm F2 AIS.....E+ £139
105mm F2.5 AI.....E+ £149
105mm F2.5 AIS.....E+ £119
135mm F3.5 Non AI.....Exc / E- £49 - £65
135mm F3.5 Non AI.....E+ £69
180mm F2.8 AI.....E++ £299
180mm F2.8 ED AIS.....Unused £699
200mm F2 IFED AIS.....E+ £1,999
200mm F4 AI.....Exc / E+ £59
200mm F4 Non AI.....E+ £79
200mm F5.6 Medical.....E+ £399
300mm F4.5 AI.....Exc £89
300mm F4.5 Non AI.....E+ / E++ £125 - £149
400mm F5.6 ED AI.....Exc £649
500mm F8 Reflex.....E++ £225
SB11 Speedlight.....E++ / Unused £79 - £175
SB12 Speedlight.....E++ £29 - £39
SB15 Speedlight.....E+ £35
SB17 Speedlight.....E+ £59 - £95
SB17 Speedlight.....E+ / E++ £35
SB18 Speedlight.....E+ / Unused £10 - £30
SB20 Speedlight.....E++ £39 - £49
SB218 Ringflash.....E+ £149
SB4 Speedlight.....E+ £15
SBE Flash.....E++ £25
SD-6 Battery Pack.....Unused £35 - £50
Slave Controller SL4.....E++ / Mint £35 - £39
SR2 Ring Light Unit.....E++ £49

Pentax 67 Series
6x7 Mirror Up + Plain Prism.....Exc £249
35mm F4.5 Fisheye Takumar.....E+ £650
55mm F4 SMC.....E+ £259
75mm F4.5 Takumar.....E+ £149
90mm F2.8 Leaf Shutter.....E+ £129
105mm F2.4.....E++ £149
135mm F4 Macro.....E++ £249 - £299
135mm F4 Macro Takumar.....Exc / E+ £149 - £159
165mm F2.8.....As Seen / E+ £99 - £199
200mm F4.....E+ / E++ £139 - £199
200mm F4 Takumar.....E+ / E++ £119 - £199
300mm F4.....E+ / E++ £199 - £349
300mm F4 Takumar.....As Seen / E++ £159 - £349
500mm F5.6.....E++ £699 - £1,399
Vivitar 2x Converter.....E++ £49 - £79
Extension Tube Set.....E+ / Mint- £65 - £75
Extension Tubes 2+3.....E++ £49

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Pentax Manual
LX + FA1 Prism.....E+ £299
Super A Body + Digital Data.....E++ £109
Program A Body Only.....E- £69
MX Chrome + 50mm F1.7.....E+ £109 - £129
KM Chrome + 55mm F1.8 SMC.....E+ £99
K1000 Chrome + 50mm F2.....E++ £79
ME-Super Chrome + 50mm F1.7.....E+ £59
ME-Super Chrome Body Only.....E+ £49
ME Chrome Body Only.....E+ £49
MG Chrome Body Only.....E+ £39
MV1 Black Body Only.....E+ £39
P30 Body Only.....E+ / E++ £29
A3 Body Only.....E+ / E++ £39 - £49
17mm F4 SMC Fisheye.....E+ £449
24mm F3.5 SMC PK.....E+ £39
24-35mm F3.5 SMC M.....E+ £149 - £159
28-50mm F3.5-4.5 SMC M.....E+ / E++ £49 - £75
28-80mm F3.5-4.5 A.....E+ £39 - £49
35-70mm F2.8-3.5 SMC A.....As Seen £39
35-70mm F2.8-3.5 SMC M.....E+ £89
35-80mm F4-5.6 SMC A.....E+ / E++ £15 - £25
40-80mm F2.8-4 SMC M.....E+ / E++ £39 - £69
50mm F1.7 SMC A.....E+ £59
50mm F2 SMC M.....E+ £39
50mm F4 SMC M Macro.....E+ £129
100mm F2.8 SMC M.....E+ £39
200mm F2.5 SMC M.....E+ £449
Takumar 28-80mm F3.5-4.5 A.....E+ £29 - £39
AF200S Flash.....E++ / Mint- £15 - £19
AF200Sa Flash.....E++ £20 - £25
AF220T Flash.....E++ £19 - £29
AF240Z Flash.....E+ / E++ £19 - £35
AF260SA Flash.....E++ £15 - £29
AF280T Flash.....E+ / E++ £39 - £49
AF400T Flash.....E++ £175
Motordrive A.....E++ £99
MX Winder.....E+ £29
Slide Copier K.....E++ £29
Winder ME.....E+ £15
Winder MEII.....E+ / E++ £19 - £29

Rollei 6000
6000AF Complete.....E++ £1,899
6000AF Body + Magazine.....Mint- £1,099
6000 Pro Complete.....E++ £699
6006 Mk1 Complete.....E+ £369
SLX Mk1 Complete.....E+ £299
XA02 + Lenses + Digi Back.....E++ £3,599
XA02 Monorail.....E+ £999
50mm F4 HFT.....Exc £199
50mm F4 PQ.....E++ £599
50mm F4 PQ EL.....E++ £449
80mm F2.8 HFT.....E+ £199
120mm F4 PQS Makro.....E+ £999
150mm F4 EL.....E++ £499
150mm F4 HFT.....E+ £149
150mm F4 HFT.....E+ / E++ £149 - £199
150mm F4 PQ.....E++ £549
350mm F5.6 HFT.....E+ £349
120 Insert.....E+ / E++ £15 - £20
120 Magazine (6008).....Exc / E- £89 - £99
120 Magazine (6x4.5) 6008.....E++ £199
Polaroid Mag 6008.....E+ / Mint- £49 - £179
Polaroid Mag SLX/6002/3.....E+ / E++ £29 - £49
SLX 6x4.5cm Back.....E++ £39
45 Degree Prism.....E+ / Mint- £249 - £299
Autobellows.....E++ £399
SCA356 Flash Adapter.....E++ £25 - £35

Rollei Twin Lens Reflex
2.8F Aurum Edition.....Unused £6,999
2.8C Xenotar.....Exc £499
3.5F Planar Type 1 - Metered.....E+ £699
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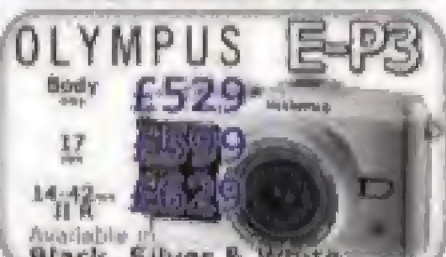
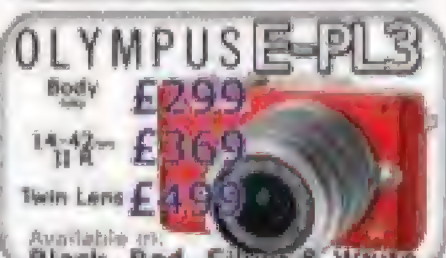
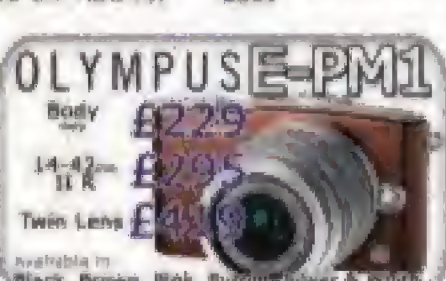
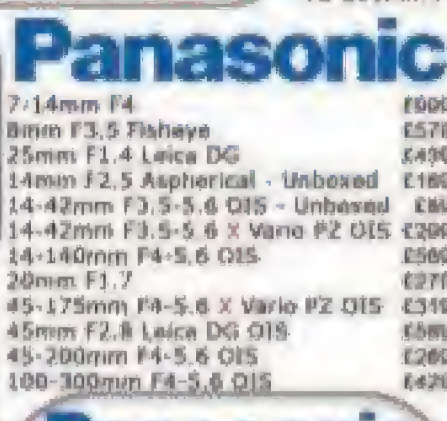
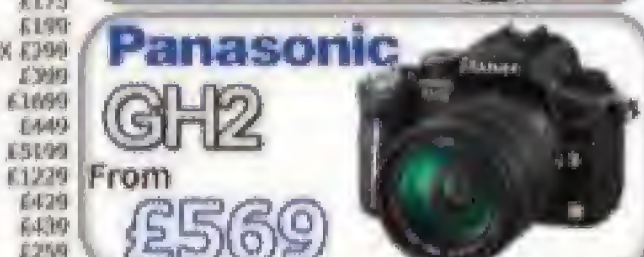
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Billingham Hadley Pro
Based on the immensely popular Billingham Hadley Original, the Hadley Pro has extra features; a carrying handle, a weatherproof zippered back pocket and the facility to accept AVEA pouches. The camera insert is removable so one day it can be a roomy, well-equipped camera bag; the next it can double as a business case or a slightly posh beach bag. It will accommodate A4 files and a small laptop.
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Streetwalker Hard Drive £134.00

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Urban Disguise 50 V2 £133.00
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Urban Disguise 70 Pro V2 £145.00

Thinktank Lens Changer 25 V2
Designed for lenses such as 14 - 24 F2.8, 28 - 135, and 28 - 200, with the lens hood attached. It rotates and locks on the Think Tank Photo belts; for easy access.
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Thinktank Digital Holster 20 v2
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ROGER HICKS

As with a camera's exposure, the enjoyment of life is about finding the perfect balance

THE BUNSEN-ROSCOE Law, also known as the Reciprocity Law, says that you can always compensate for variations in aperture via corresponding changes in shutter speed. In other words, if you need 1/60sec at f/8, you could equally well use 1/30sec at f/11 or 1/125sec at f/5.6.

Recently, it occurred to me that something very similar could be applied to enjoyment. Substitute 'enjoyment' for 'exposure', and you can see that while there are clear differences between intense but short-lived pleasures, and calmer but more enduring pleasures, there is a reciprocity between them. In other words, a greater pleasure for a shorter time can be just as enjoyable as a milder pleasure for a longer time, and vice versa.

There is an obvious problem here when it comes to quantifying enjoyment, and perceptions of pleasure will vary from person to person, but this doesn't invalidate the argument. After all, there are precedents such as the millihelen. Kit Marlowe famously described Helen of Troy as 'the face that launch'd a thousand ships', so for convenience, the unit of one helen equals 1,000 ships, and this is normally divided into millihelens, the quantity of beauty required to launch one ship. Surely we can find something similar for enjoyment.

The unit in question may not be so easily metricated as the helen, though. Indeed, it may resemble old English measures of rods, poles and perches, to say nothing of scruples and drachmas, so there may be eight smiles to the grin, and three grins to the belly laugh, or some such. It is also a fair criticism that pleasure, enjoyment and happiness are far from synonymous, but with any luck some philosopher is even now working on a Unified Happiness Theory and making a better job of it than most of his predecessors, except possibly Epicurus.

This is beside the point. Most who remember the Reciprocity Law will also remember reciprocity failure: the point at which the law breaks down, and you need to give more exposure than Messrs Bunsen and Roscoe would lead you to expect. This happens with very long and very short exposures.

Something similar, I suggest, happens with enjoyment. On the one hand, there are intense but short-lived pleasures that just don't last long

enough to outweigh the general aggravation and grief involved in achieving them, or in dealing with their aftermath. That said, some long-lived pleasures are so quiet and subdued that until we are confronted by their absence, we forget about them. Passionate but short-lived love affairs tend to fall into the former category, while the best example of the latter is probably good health.

People who concentrate too much on brief but intense pleasures will often have stormy lives,

with more than their fair share of misery to counterbalance the moments of ecstasy, whereas those who demand nothing more than quiet calm will, for the most part, lead lives that seem to others to be rather dull. You need a balance of the

two. As a general rule, it is probably a good idea to stay within the bounds where the Reciprocity Law holds good whenever you can. Where you can't, you need to recognise its limitations. Just like photography.

Photography, of course, offers an excellent range and balance of pleasures. At one extreme, while there are plenty of pleasures that are more intense, the pleasure of making a really good picture is quite visceral and powerful. The pleasures of receiving a heartfelt compliment, or of seeing your pictures in print, can also be unreasonably great. A much milder pleasure is (or can be) wandering around taking photographs, with no real pressure to produce even a single picture, let alone great art.

Between these extremes, there are the pleasures of seeing other people's pictures, especially in galleries; of talking with other photographers; of using fine tools; and, of course, just plain learning.

This is why there is far more to enjoying photography than merely making pictures: far more than that fraction of a second when the shutter is open. If we fret too much about our goals, whatever they may be, and if we worry that we have not always achieved our goals as often as we would like, we can lose a great deal of our enjoyment. We need to concentrate at least as much on enjoying the process as on achieving our goals, and on the duration of our pleasures as well as on their intensity. Just like the rest of life, really. **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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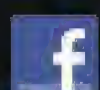
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Welcome



It is all too easy to be tempted by the latest technology. Everything seems shinier and better, and there is the idea that somehow the latest kit will dramatically improve your photography. Of course, there are exciting new advancements in cameras on a regular basis, but constantly trying to keep up with the technology is an expensive pastime.

However, by buying used equipment rather than brand-new, you can save yourself a significant amount of money. The very best technology of a few years ago can be found for just a fraction of its original price, and there is something very satisfying about finding a bargain and creating something amazing with it. On pages 16-19 of this supplement we reveal ten of the best digital cameras that can be bought used right now.

But it isn't just digital cameras. There are literally millions of old film models sitting on shop shelves, on the tables of camera fairs and on online auction sites, waiting to find a new owner who will bring them back to life. Sure, some of these older cameras may not have all the modern conveniences of a digital camera, but think of how many iconic images and, more importantly, cherished family memories were taken on film cameras that are now just gathering dust.

Most camera stores, including Camera World and London Camera Exchange, sell used equipment, and in this supplement we get their advice on how to buy and sell second-hand gear. Camera fairs are also excellent places to discover a classic camera, and with Photographica (www.nanites.co.uk/pccgb/Photographica%2001.htm) and the Wolverhampton Camera Fair (www.wolverhamptoncamerair.co.uk) both just around the corner, why not pop along and grab yourself a second-hand bargain?

I hope this supplement will not only give you the advice you need to save a few pounds, but also inspire you to buy that old film camera, learn how to use it and enjoy the freedom of its simplicity.

Richard Sibley, technical writer



Amateur Photographer

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When buying or selling a second-hand camera, there are a few things you can do to ensure you get the best possible price. Nick Richens from London Camera Exchange, and Camera World's Tony Stent offer their advice

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With most digital cameras updated every two years, the market for second-hand digital cameras is ballooning. Richard Sibley reveals the ten best deals to be had

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Ivor Matanle suggests some great-value second-hand film cameras, while Ed Trzoska points out some of the problems to watch out for



Finding faults

Camera collector and AP columnist **Tony Kemplen** explains how a second-hand camera's faults and shortcomings can lead to a variety of creative possibilities

AS A COLLECTOR and user of old cameras, I've had my fair share of technical disasters. However, as time and experience have taught me, it's very easy to fall in love with, and in some cases even seek out the unintended failures that sometimes occur when you try to breathe life into an old model that is well past its sell-by date.

'What a shame that one didn't come out,' is not something that the creatively inclined photographer wants to hear, but this is bound to be the reaction of some people to what has commonly been called the 'aesthetics of failure'. I'm clearly not alone in liking this look. The popularity of smartphone apps such as Hipstamatic and Instagram, which add all manner of fake analogue glitches to your digital photos, speaks for itself.

Although I've been acquiring old cameras for nearly 40 years, it's only in the past three years that I've started to systematically put film into them and take pictures. My collection has come from a variety of sources, although rarely from camera shops or dealers. As a Boy Scout in the '70s, I found jumble sales to be an Aladdin's cave of all manner of recently redundant technology. Objects ranged from valve radios and crystal sets to folding bellows cameras. These bellows cameras were generally cast off as they were superseded by the newly popular 35mm versions.

In the '80s and '90s, charity shops and car-boot sales became regular haunts. Now, eBay can serve up most cameras at a price, although I try to avoid paying too much. Keeping an eye open for wrongly described cameras can reveal items that have been

missed by some bidders, particularly by those people who use automated searches and alerts. It could be something as simple as failing to pick up a misspelled name such as Zeiss or Voigtlander. Yet vendor ignorance can cut both ways. Some people seem to think that anything with bellows is worth a fortune, while placing little value on anything else. In fact, one of my best buys ever was a 1932 Contax 1A priced £2 in a junk shop.





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Kodak VP Autographic

LEAKING LIGHT

Light leaks are one of the commonest frustrations for the user of old cameras. However, we must also remember that these faults can be a source of great joy to the creative artist.

Although a few cheap and poorly made models can leak from new, most leaks are due to a combination of old age and wear and tear. The bellows on folding cameras are particularly prone to developing holes at their corners, while the seals that keep the camera backlight tight also frequently deteriorate. To the serious photographer this is a prompt to replace the seals or avoid

Above (l-r):
Creative effects
produced,
accidentally,
using a Foth
Derby, Kodak VP
Autographic and
Cosmic Symbol



Cosmic Symbol

the purchase altogether. However, to the more cavalier snapper this fault presents the enticing prospect of orange flames licking the edges of the picture.

This is what happened with the Russian Cosmic Symbol, a cheap and basic camera from the Soviet era, that I picked up for £3.50 in an antique warehouse. A little forensic thinking can help to pin down where the light leaks are coming from. In the camera, the image is formed upside down, so the bottom of the frame was at the top of the film, which is where the light was getting in. I expect the seals at the bottom were just as bad, but as the camera was in its 'ever-ready' case, the light was shielded from this area. The orange colour suggests that the light came from behind the film, passing through the orange film base to create these tongues of flame (see above right).

I'm a great fan of old Soviet cameras. They were far cheaper than the Western models they sought to emulate and in many cases were a blatant copy. The downside of some of these models was the variable workmanship and poor quality control. Rumour has it that the better-made examples were sent for export during the Cold War, when the USSR was desperate for foreign currency, while the less reliable ones were kept for domestic sales. I'm not sure how true this is, but it's something to bear in mind now that eBay is awash with camera sellers from the former Eastern Bloc. These models would have been the very cameras that were kept safely behind the Iron Curtain.

On one occasion, holey bellows at a holy site led to an unholy spectral presence. This occurred during a trip to Whitby Abbey in North Yorkshire, where I took some images using my



'I'm a great fan of old Soviet cameras. They were far cheaper than the Western models they sought to emulate and in many cases were a blatant copy'



grandfather's old folding Kodak VP Autographic (see page 5). It can be difficult

to work out where the light is getting in sometimes. I think in this case there was a pinhole in the bellows and as I swung the camera into position and then swung it away to wind the film on, I found myself with a double streak of light on the negative.

Cloth focal-plane shutters are also vulnerable to leaks. The rubberised fabric often becomes brittle with age and many crack and fall apart. Before this stage is reached, though, small pieces of the rubber can flake away, leaving an array of tiny holes, which explains why my picture of a tree, taken in summer, looks as though it is being engulfed in a snowstorm (see page 4). I used a Foth Derby camera for this shot, which, despite its name, was made in Germany, in the 1930s. The eBay seller described it as a 'rare opportunity to acquire this quintessentially English camera', not realising that it had come from Nazi Germany.

Some cameras, like the blue plastic Babette, look so flimsy that it would be amazing if they didn't leak light, and sure enough my particular model didn't disappoint (see above left).



Babette

interesting than the 'straight' images would have been.

There was a similar fault on the Le Clic disc camera that I took on holiday with me to Venice last year. The plan was to use each of the 15 frames to catch some rooftop detail, but the transport mechanism got out of sync and the frames began to overlap. In the end, the towers and domes looked as though they were being caught in some giant searchlight (see above right).

On an additional note, lens flare from the plastic lens of an ultra-basic point-and-shoot camera is not so much a fault as part of the nature of the beast. I'm particularly fond of the faux-panoramic-format models that are rarely priced at more than 50p or £1 in charity shops and at car-boot sales (see right).



Le Clic disc camera

EXPIRED FILM

Even film that is decades past its use-by date can yield images. However, the quality is unpredictable, with many variables affecting the results. There tends to be a loss of sensitivity, with 1 stop per decade being a widely quoted rule of thumb. Colour films will show various shifts, and I've found that a generalised blotchiness tends to develop (see bottom right). With rollfilms, the backing-paper markings can sometimes transfer onto the emulsion, with lines and numbers appearing in the final image.

With the right subject, you can get great pictures from old and damaged cameras, although they tend to be the result of happy accidents rather than the result of planning. Thanks to digital gimmickry, there are probably more light-leak and expired-film images out there than ever before. I wonder if some of the younger users realise they can still be made the old-fashioned way? **AP**

FILM-ADVANCE ISSUES

Aside from light leaks, problems with the film-advance mechanism can lead to unexpected double or multiple exposures. As is usually the case, it's not until the damage is done that people are even aware there may be something wrong. Suffice to say, alarm bells will start ringing when a 24-exposure film seems to be yielding more than 30 images. By the time the counter starts doing a second lap, the answer is obvious. At best, there will be double or overlapping images. At worst, the film will have remained resolutely in the cassette throughout and be completely blank.

I had this experience recently with another Russian camera, the Kiev 15 SLR, when around ten frames were concertinaed into the space normally taken by two. However, the result, a kind of post-apocalyptic landscape (see page 4), was probably more

'Cloth focal-plane shutters are vulnerable to leaks. The rubberised fabric becomes brittle with age and many fall apart'

Lens flare produced by a Vivitar IC101



Right: A Gevalux camera and very expired film were used for this shot



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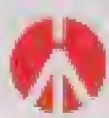


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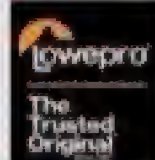
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Buying and selling

Whether you are buying or selling a used camera, there are a few things you can do to make sure you get the best price. **Richard Sibley** asks **Nick Richens** from London Camera Exchange and **Tony Stent** from Camera World for their advice

SELLING YOUR CAMERA

How does the condition of the camera affect its price and should accessories be sold with the camera or sold separately?

'The highest prices are paid for the cleanest equipment in the best condition, which invariably means including all the bits that were supplied with the item when new. Battered and heavily used items will inevitably attract lower prices, and if it is a common item it might be rejected in favour of a better one being offered by another customer. Look after your kit and it will reward you in every sense.' **Nick Richens**

'Give the camera and/or lens a good clean on the outside with a lens cloth. Cotton buds are useful for cleaning between dials. Test the camera to make sure it's working and that the battery is charged. Some of the accessories, such as the battery charger, are essential for the sale of the camera, while the instruction book is also important. The original box, while not essential, can be a great help to the new owner, and it will present your camera in the best light.' **Tony Stent**

TRADING IN

Is it worth trading in an old camera if you are looking to buy a new one?

'Trading in offers an instant saving on the new item and an enhanced allowance on the used item, so yes, it is worth it.' **Nick Richens**

'It can be a real hassle to sell equipment privately. The shop will be able to sell your camera for a higher price than you can get yourself because they're offering the buyer a guarantee, peace of mind and expert advice. Therefore, they will be able to offer you a realistic value in exchange which, while probably a bit less than a private sale, can be quite close to that figure and a much simpler way of selling.' **Tony Stent**

POPULARITY

Which second-hand camera models are retailers always interested in buying?

'The Pentax K1000 remains a highly sought-after film SLR, while Canon EOS and Nikon DSLR models are always snapped up quickly.' **Nick Richens**

'Popularity changes all the time. Currently, some of the most sought-after cameras are the D700 and D90 from Nikon, the EOS 400D, 40D, 5D Mark I and PowerShot G10 from Canon, and the Lumix DMC-GF1 from Panasonic, but there are many more. The best value seems to come from cameras that are two versions behind the latest model. These cameras are old enough to be of excellent value and new enough to have great features and quality.

'Film cameras have seen the biggest rise in popularity over the past year and the popular ones are the metal mechanical models, such as the Pentax K1000, Olympus OM-1n and Canon AE-1. The less popular cameras are the early digital models and late top-end autofocus film cameras.' **Tony Stent**

COMPACT CAMERAS

Are compact cameras in demand as much as DSLRs?

'Bridge cameras are popular, as are compact cameras with long zoom lenses, such as Panasonic's TZ series, and high-end compact cameras, like Canon's PowerShot G Series, Fujifilm's X Series and Leica's D-Lux.' **Nick Richens**

'Most of Canon's last few generations of PowerShot G-series cameras have a market, as does the PowerShot S range. All the Panasonic LX range sell well, as do the Ricoh GR Digital models. The top superzooms and bridge cameras are popular, while the later Panasonic TZ and FZ cameras, plus Fujifilm's S-series bridge-style models, sell well.' **Tony Stent**

ACCESSORIES

Is there a market for second-hand photographic accessories?

'Items like remote controls and wireless triggers can be expensive to buy new, but at sensible second-hand prices these items are usually snapped up quickly. Studio lighting and on-camera flash accessories follow a similar trend.' **Nick Richens**

'Second-hand top-end cases, such as those by Billingham, and top-brand tripods, such as Manfrotto, are always popular. There is also a second-hand market for camera accessories such as battery grips and flashguns.' **Tony Stent**

ASSURANCE

What are the advantages for people buying second-hand items from a camera dealer?

'When we buy a used camera, we check that all the basics are operating correctly, while diaphragms, shutters, meters, displays, focusing and sensors are checked for scratches or other damage. With digital cameras it is relatively easy to determine any problems on-screen and the number of shutter actuations can be checked on high-end models.

'London Camera Exchange offers a six-month guarantee on most used items, but there are exceptions and these would be pointed out at the point of sale. Even items without a specific guarantee can usually be swapped for an alternative if the buyer is unhappy with his or her purchase for any reason. LCE offers a no-quibble, 16-day exchange policy that allows buyers the chance to test their purchase.' **Nick Richens**

'We know what to look for on each camera. Knowledgeable staff will inspect the condition and functions before confirming the offer to the customer. This doesn't take long, so there's no hanging about. Lenses are also carefully checked for scratches and that they are focusing

and sharp on a camera.

'It is really just as safe to buy a second-hand item as it is a new one – if not better! Camera World offers a six-month guarantee on most used items. We also have a seven-day, no-quibble, change-of-mind policy. We can be much more flexible with used equipment because when you buy a new camera it instantly becomes second-hand, but when you buy a used camera it stays used.' **Tony Stent**

FUTURE CLASSICS

Which of today's cameras do you think will become classic cameras in the future, and is it worth holding on to these in the hope they may appreciate in value?

'It's hard to predict what will happen in the future, but maybe Nikon's D90 or a little-used Canon EOS 5D Mark II will become a classic. Lower-volume models like Fujifilm's FinePix X100 might feature. We shouldn't overlook lenses as future classics, too. Technology moves on, but there is a demand for many of the older manual-focus SLR lenses at the moment, especially for those using a DSLR as a video camera.' **Nick Richens**

'It's easy to say that the Fujifilm FinePix X100 will become a classic, but it has been so popular that there are a lot of models out there so it's never going to be rare. To be worth hanging onto, a camera would have to be rare – and good – and there aren't many of those these days, apart from possibly the Pentax K-5 limited-edition silver model.

'I don't think there are any "classic" models as there have been in the past. As for people holding onto current digital cameras, I don't think it's worth it because technology becomes outdated so quickly. However, there are certainly classic film cameras that will rise in value as they become more sought-after and there are many good investments available with these cameras.'

Tony Stent



NIKON AF DC-NIKKOR 135MM F/2D



WITHOUT doubt, my favourite lens is the Nikkor AF DC 135mm f/2D. Released in the early 1990s, it is an incredible piece of optical engineering. Not only is it a pin-sharp f/2 lens, it also has the ability to adjust the out-of-focus region, hence being called a defocus control. This meant that you could mimic the out-of-focus effect of a 300mm lens, without having to be miles away from your subject. This lens, with a Nikon F5, was the most magical combination and gave photographers the level of control we take for granted in our Photoshop era of heavily blurred backgrounds, back when laptops were the size of desktops.

James Banfield, group support & training manager at Nikon UK

Some old favourites

Industry experts across several brands share talk about their cherished classic lenses

THIS year Nikon announced its 50 millionth F-mount lens. Pentax has over 200 lenses for its K-mount system, while Canon, Olympus, Sigma, Tamron, Leica and others have significant collections. We spoke to industry figures, and asked them which

classic lens they adore.

Sadly, many of these lenses have been discontinued but can be found second-hand through specialist dealers and via the internet. As a consequence, availability and prices can vary greatly.

LEITZ 35MM F/1.4 SUMMILUX-M



THE 35MM Summilux-M represents the pinnacle of the traditional Double-Gauss lens. Designed in 1958 by Dr Walter Mandler and his team at Leitz, the resulting optics pushed the boundaries of what was thought possible in terms of speed, size and resolution in a wideangle lens.

At its widest aperture, a combination of spherical aberration, coma and flare give pictures a dreamy quality, and have fuelled the contentious debate on the 'Leica Glow'. While not as bitingly sharp as its more modern counterparts at f/1.4, its images have a certain character and draw that one cannot help but be charmed by, with lower contrast helping to pull detail out of the shadows in which it was intended to be used. However, once stopped down past f/2 the story changes, and we are back again to the crisp rendition of colour and fine details, upon which Leica's reputation for image quality is built.

Team this with the fact that the 35mm

Summilux remains the smallest f/1.4 lens produced for any 35mm camera, and it becomes clear why Leica didn't feel the need to replace this tiny, distortion-free lens for over 25 years, and even continued production for six years after an aspherical competitor was introduced.

Alex Wheatley, sales, IT & technical adviser at Red Dot Cameras (www.reddotcameras.co.uk)



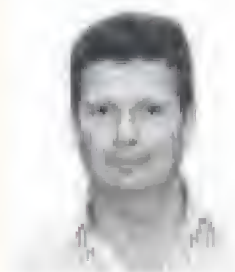
SIGMA 14MM F/2.8 EX HSM



ONE OF my favourite discontinued lenses is the Sigma 14mm f/2.8 EX HSM. In its day, around 20 years ago, this 'hyper' wideangle lens had the widest angle of view available for a rectilinear lens and incredible control of distortion. Its close-focusing ability was also first class with a minimum focusing distance of just 18cm, enabling photographers to get ultra-wide close-up pictures with real impact. Of course, things have moved on a lot since then in terms of optical quality but, if you hunt around, these lenses are available second-hand for reasonable prices – certainly a lot less than the £800 they cost new!

Paul Reynolds at Sigma

OLYMPUS 85MM F/2 OM



BEFORE we announced the micro four thirds prime portrait lenses, the 85mm f/2 offered a beautiful option for stills and perhaps even more for video on the Pen series, and it still does.

It feels weighty, packed with lovely Zuiko glass but is much more compact than its 100mm sibling. As a wide aperture manual focus option it makes you slow down and set up your shot. Take your time composing a classic still portrait or set up a film shot that can throw the background out dramatically.

Just after the E-P2 came out I lent mine to top freelance press photographer Edmond Terakopian (British Press Photographer of the Year 2006, among other awards) to use on his shoot for a short film we'd commissioned. It featured a hooded figure seemingly breaking into an empty manor house that turns out to be a violinist who plays in an atmospheric old banqueting hall. I am fairly sure it is still on Vimeo somewhere. Orson Welles eat your heart out.

Mark Thackara, marketing manager for Olympus UK



SMC PENTAX 67 35MM F/4.5 FISHEYE



THERE are many discontinued lenses that could qualify as a favourite but if I had to choose one it would be the 35mm fisheye lens for the Pentax 67. I recall it was a bit of a beast weighing in just short of 1kg. When we took it to a show it always attracted attention because of its size and the huge, beautifully polished, convex surface.

The lens had a 180° field of view, which meant that toes or tripod would often creep into the image if care wasn't taken. The sheer size of the lens also meant that once it was packed with the Pentax 67 II camera, AE prism and suitably sized tripod, the photographic experience would be as tiring as rewarding. Beyond the size and magnificence of the lens, the important thing is that it delivered superb results. Brilliant landscapes, distorted portraits, whatever the subject, each crisp and vibrant image delivered with the characteristic fisheye effect.

Steven Sanderson, product coordinator at Pentax Ricoh



CANON 50MM F/1 EF



MY CHOICE would be the 50mm f/1 EF lens. In this digital age of ultra-fast ISO, maybe one would not require a lens with f/1 but the brightness helps with viewing and focusing. This also gives very short depth of field when required. Furthermore, because it is in the modern EF fitting, the lens, though discontinued, can still go onto the latest digital 'all-singing, all-dancing' EOS cameras.

David Leung, Canon specialist dealer

MINOLTA 135MM F/2.8 T4.5 SMOOTH TRANS FOCUS



I HAVE never owned my favourite lens, and kick myself for not taking the chance to get one when I had it. It's still available as the Sony version, but I just after the original Minolta. This lens is unique, and takes a picture no other lens can achieve. This lens is the Minolta 135mm f/2.8 T4.5 Smooth Trans Focus.

I prefer the Minolta version because of its beautiful finish – it had a silver aperture ring and better text graphics on the barrel. The optical performance is exactly the same, but I just prefer the look of the Minolta version.

When Minolta launched this optic we were told it was 40 years in development, because of its special optical manufacturing process. The lens is unique because of the apodisation filter sandwiched within two elements. The filter is a variable ND from

edge to centre. This creates the effect of smooth out-of-focus representation of the foreground and background. Images show how a standard aperture blade system creates a sharp outline of the out-of-focus objects – even lenses with brighter f/1.8 aperture do not reproduce the bokeh characteristics of the STF. It features two aperture systems that can either be controlled by the camera, or manually. Because of the apodisation filter, no phase-detection autofocus system would work, and as such the lens is manual focus only.

I have an automatic search set for my eBay profile, if a lens is listed I will receive an email to inform me. Sadly, those who own them cherish them and know their worth. But one day I hope to get lucky.

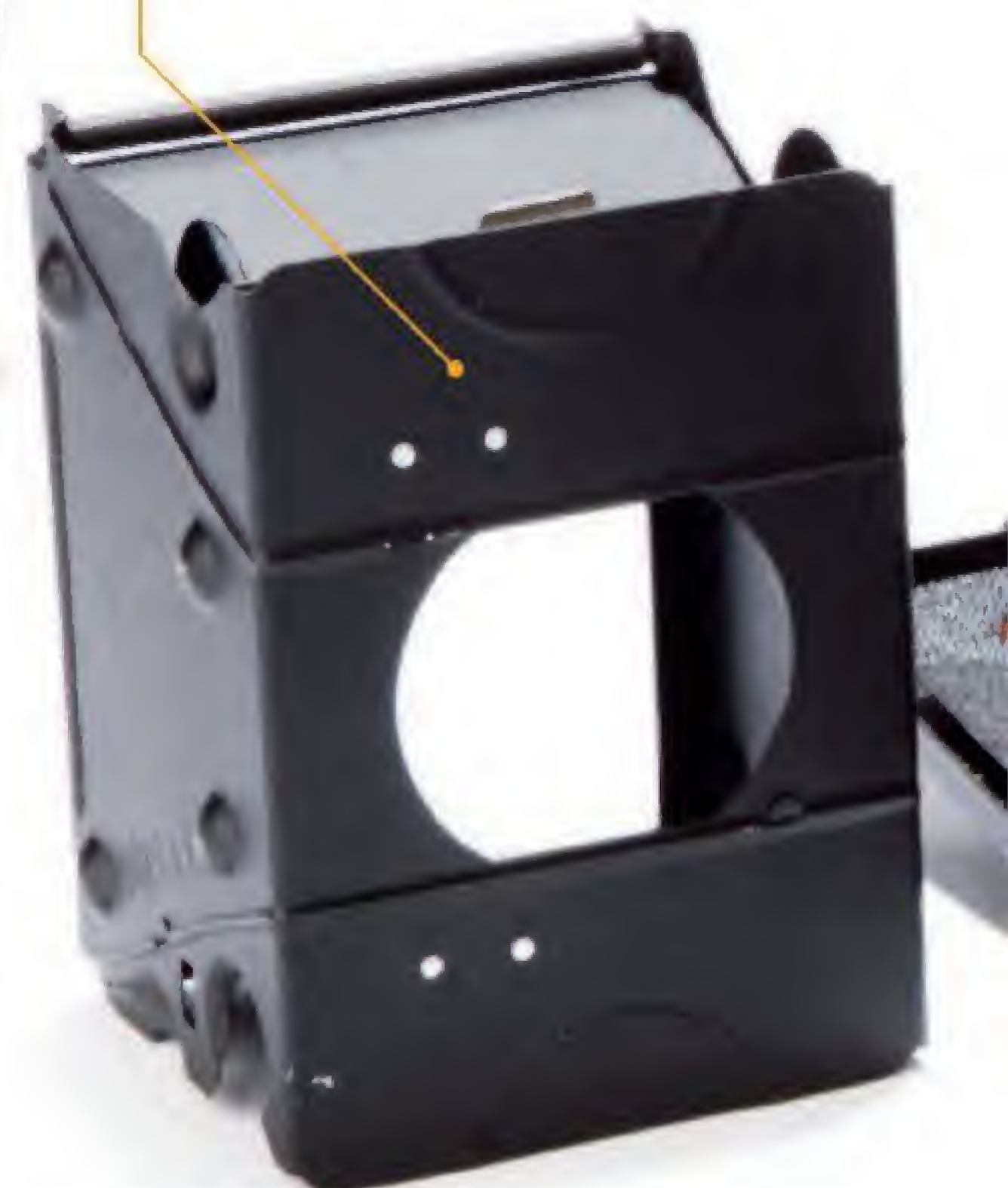
Paul Genge, category development manager at Sony UK





Film holder

The rollfilm is loaded into the top of this case and then around the back, and attached to a spool at the bottom, where it can be wound on



Box cameras

Widely available but mostly set aside in the digital age, the humble box camera can be a fun way to refresh your hobby. And, as **Richard Sibley** explains, using them couldn't be simpler

MOOCH around a charity shop or car-boot sale and the chances are that you will come across a Box Brownie. Originally supplied pre-loaded with film, these unassuming little pieces of kit were popularised by Kodak more than 100 years ago as affordable cameras for the general public. It was the Box Brownie that made photography a truly popular pastime.

Yet today, their cheap construction, mechanical simplicity and abundance (due

to the fact that millions were sold) mean that Box Brownies are largely unfancied by both photographers and camera collectors.

This is a shame because they can usually be snapped up for less than £10, which makes them a great tool for having fun with your photography. After all, there's no need to worry about raw conversion or white balance, and even the need to think about aperture and shutter speeds is banished.

HOW A BOX CAMERA WORKS

A BOX camera is a very basic device. At its heart is a single, fixed-focus meniscus lens. Focal lengths will, of course, vary with different cameras using different films and frame sizes. The lens of the Model C (used as an example here) is around 100mm. The original Kodak manual quotes a minimum focus distance of around 10ft (2.4m). Although some later models allowed different apertures to be used, generally they were fixed. The Brownie Model C has an aperture of f/11, which should allow for most snapshot images to be sharp and in focus.

The shutter is a simple sprung

mechanism activated by a button on the side of the camera. Usually, there is just one shutter speed available, with an optional bulb setting if a long exposure is required. Again, shutter speeds will vary from camera to camera, with some later models offering a choice of long or short exposure times. Speeds of 1/25sec–1/60sec were common, however. The combined shutter speed and aperture allows box cameras to create the ideal exposure when used outside on a bright day.

Rollfilm is loaded into the rear of the camera and wound on using a winder on the side.

COSMETIC DETAILS

GETTING rid of years of dust and grime is relatively straightforward – all that's needed to clean the leather is a slightly damp toothbrush and a soft cloth. You can use a tiny amount of soap but remember, if the camera has a genuine leather finish it will absorb any moisture that may soak into the cardboard, so use any liquid sparingly. Once the exterior surface is clean, a little bit of shoe polish and a buff with a cloth or soft bristled brush should give the camera a nice shine.

Cleaning metal components can be more difficult, as care must be taken not to leave any abrasive polishes or cleaners on the camera body. Start by using a cotton bud and firmly rub any metal parts to try to remove slight rust and grime. A toothbrush can also be used for this task. A tiny bit of silver or brass polish can be applied but it's important not to get any on the camera body, so it's worthwhile masking around any areas you are polishing using tape.

If you have a really tired and worn-looking camera of absolutely no value to a collector, then why not try some creative restoration? New leather covering material can be bought for a few pounds and you don't have to be conservative about using the original colour. Of course, you should never customise a highly collectable camera, or one that is already in superb condition. If you own such a camera, enjoy it as it is and keep it well maintained for future generations.

Wind-on mechanism

This knob is used to wind the rollfilm on to the next frame. The current frame number can be seen by using the red window on the rear of the camera

Shutter mechanism

The shutter uses a simple sprung mechanism that reveals a fixed aperture below the shutter blade

Viewfinder mirror

When you look through the viewfinder lens on the top of the camera, you are actually looking at a mirror that is reflecting the image projected through one of the viewing lenses on the front of the camera

Shutter button

Pressing this button triggers the shutter mechanism

HOW TO CHECK

BOX CAMERAS can very loosely be thought of as falling in three groups: those made of cardboard; those made of plastic; and those made of metal. Of these, it is obviously the metal cameras that are usually found in the best condition.

Cardboard cameras are most likely to have suffered damage over time, but there are still examples out there that look like new, and many, many more that are still perfectly useable, even if they do look a little worn. The film carriers and shutters for many box cameras are made of metal and as such, most should be in excellent condition having been protected by a box for

years. With cardboard versions, the most obvious problems are light leaks caused by damage to the cardboard. These can be quite easy to find.

Open the back of the box camera in a dark room and move a torch around the sides of the box, paying close attention to the corners and edges. Any light creeping in should be obvious and repairing it is fairly easy. The inside is usually lined with black paper or card, and if you are more interested in using the camera than preserving its authenticity, then simply use a dab of glue and some more black paper or card to cover any small light leaks.

A better option, and one that may actually improve the images even more, is to use black felt or flocking material with an adhesive back. This will not only cut down any light leaks, but will avoid creating any reflections.

Testing the shutter is easy. It is possible to carefully take off the front of some cameras, as we have done here. If this isn't possible without damaging the camera, simply open the back, take out the film holder and fire the shutter. You should see it briefly open when the button is pressed.

Cleaning the lenses is as simple as it is with any other lens. If the camera is particularly old and dusty, you may need to clean it more than once and use a little more cleaning solution than you usually would. Remember to clean the lens on the inside and outside of the camera, though before cleaning the lens inside, it is worth using a blower brush to remove any dust. Remember to also clean the viewfinder lenses and windows, and if they are easily accessible, the reflex mirrors.

How to convert film

A second-hand Box Brownie camera is easy to find, but the film is not. We look at the types of film these cameras use and how to convert common 120 film for use in your Six-20 Brownie

WHILE it is easy enough to obtain a second-hand Box Brownie camera, the film can be very difficult to find unless the camera in question uses 120 film. Most other film types have been discontinued, some of them many years ago.

The original Kodak Brownie of 1900 uses 117 film, and there was a plethora of different film sizes for subsequent models, with the most popular versions taking 120, 116, 124, 122, 125, 130, 127, 620 or 110 film. There are other film types used in rarer cameras, such as 129 film in the Ensign E-29. The No.2 Kodak Brownie, released in 1901, uses 120 film, which is the longest surviving size of film roll and is still used today. However, if you plan to use your Box Brownie camera rather than keep it on a shelf, and it takes any of the other sizes, you will have to refashion some 120 film in order for it to work in the camera.

CONVERTING 120 FILM TO 620

A second-hand Kodak Six-20 Brownie camera is cheap to buy. Unfortunately, the 620 film it uses was discontinued in the 1980s and is now neither easy to find nor cheap to buy. Luckily, 620 film stock is similar to 120 film. The difference between the two is found in the film spool, with 620 spools having a thinner axle and the end caps being smaller.

There are two options for using 120 film



Despite being the same film stock, 120 and 620 film use different sized spools

in a camera that uses 620 film. One is to re-spool the film onto an empty 620 spool, which is explained in the panel below. The second option, explained below left, is to reduce the size of the 120 spool to fit in the camera. For both options, an extra 620 spool is necessary to take up the film when the camera is loaded.



RESPooling ONTO A 620 SPOOL

WHEN you buy a Kodak Six-20 Brownie, there will probably be a 620 spool inside. If there isn't, empty spools can be bought via the internet. However, these are fairly expensive, with market sellers typically charging around £10 for a single spool, so it could be cheaper to buy another camera with a 620 spool inside, or to use any empty 120 spools you may have.

A change bag or darkroom is required for complete darkness so the film doesn't become fogged. Inside the change bag place your 620 spool and the roll of 120 film. Unravel the film entirely to its end. You will note that the start of the film is taped to the paper roll and the end of the film is not (see step A). Once fully unravelled, feed the tapered end through the wider slot end of the 620 spool axle (step B) and start to roll the film. Ensure that the edges of the paper roll are lined up perfectly to the spool. Failure to do so is likely to cause light leaks on the film.

Towards the end of re-rolling the 120 film, the film itself will bow because the axle of a 620 spool is not as wide in diameter as a 120 spool (step C). Simply pull off the tape fixing the film, continue rolling to the end of the film and refix the tape. Continue to roll the rest of the paper to the end and hold the roll firmly as you take it out of the change bag. You will need another piece of tape to refix the paper roll to stop it unravelling (step D). The film count of the 120 film on the 620 spool should appear correctly through the red window on the back of the camera.

REDUCING THE SIZE OF A 120 FILM SPOOL

WHAT YOU WILL NEED
Filing paper
Canned air
Brush (optional)
Nail scissors (optional)



1 It is helpful to have a 620 spool close to hand to use as a guide for reshaping the 120 film spool. You need to remove roughly 2mm from each end cap, so we start by filing away the excess of the top side using a sand block, and then turn the film around to do the other end.



2 As well as there being a 2mm excess on each end, the diameter of the spool is approximately 2mm larger. I find using small nail scissors speeds up the initial removal, but be careful not to cut away too much as you could damage the film. If you choose scissors, use the filing paper to smooth off the edges.



3 Use a brush and canned air to remove the dust and debris that has been created during steps 1 and 2. Check the size against the 620 spool again.



4 Place the refashioned 120 film spool in the box camera and check that the film spool feeds the camera properly. If it sticks at all, more filing needs to be done, so repeat steps 1 to 3.

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The last generation

WHEN film photography was still the dominant medium and digital technology was in its infancy, cameras were updated far less frequently. It could be five, ten or even more years before a model was updated or replaced. However, the ascent of digital imaging has brought with it rapid advances in technology, so cameras that were top of the range only a few years ago can be now found at bargain prices second-hand.

Of course, there is so much exceptional used stock that a totally comprehensive guide would require more time and space

than we have. Instead, we have chosen ten cameras that represent great value for money and that can hold their own against many current models.

With most digital cameras updated every few years, the second-hand market is ballooning and there are some great deals to be had. **Richard Sibley** looks at ten great cameras worth considering



SAMSUNG NX10

SAMSUNG'S first compact system camera, the NX10, has a 14.6-million-pixel APS-C-sized sensor, which at the time was an enticing prospect given that the competition was 12-million-pixel micro four thirds cameras from Olympus and Panasonic. While the NX10's picture quality is good without being outstanding, the camera's handling really impressed us.

Styled like a small DSLR, the NX10 is comfortable to hold and all the buttons and controls are exactly where you would expect them to be on a DSLR. Those truly looking for a small alternative to a DSLR should find the NX10 a great option, but it is the camera's second-hand price that makes it so enticing. It can be found quite easily for around £150, usually including the 18-55mm f/3.5-5.6 OIS kit lens. At that price the Samsung NX10 is absolute bargain, and a great entry point for those photographers who are new to the compact system camera market.

AT A GLANCE

- Original RRP £599 with lens
- Used price £150
- Tested 3 April 2010

KEY POINTS

- 14.6 million pixels
- 3in, 614,000-dot AMOLED screen
- ISO 100-3200

CANON POWERSHOT G11

THERE are many striking similarities between the Canon PowerShot G11 and the latest PowerShot G12. Both feature the same 10-million-pixel CCD sensor, both have a 6.1-30.5mm f/2.8-4.5 (28-140mm 35mm equivalent) 5x zoom lens and both have the same maximum sensitivity of ISO 3200.

There are, of course, refinements in the latest version. The G12 has a Digic 5 processor, as opposed to a Digic 4 in the G11, which offers a slight improvement in image quality at higher sensitivities. Image stabilisation has also been improved, as has the video resolution. The G12 also has 1280x720 HD video, compared to the lower resolution 640x480 video of the G11.

However, while the G12 currently retails for just under £400, a G11 can be bought for just over £200. If most of your images are shot at ISO 800 or lower and you don't require HD video, then the G11 may prove to be a bargain.

AT A GLANCE

- Original RRP £570
- Used price £200-£220
- Tested 14 November 2009

KEY POINTS

- 10-million-pixel, 1/1.7in CCD sensor
- 28-140mm (35mm equivalent zoom lens)
- ISO 80-3200





PENTAX K-7

THEY may not appear too often, but Pentax's enthusiast DSLRs are usually worth waiting for, and the K-7 was no exception. It replaced the K20D, and has since itself been replaced by the K-5, but the K-7 still has a lot to offer. It uses a 14.6-million-pixel sensor, but it isn't just the camera's resolution that impresses us.

Extremely well built, the Pentax K-7 has a stainless-steel-alloy chassis, surrounded by a magnesium-alloy body, while dust and splashes are kept out by 77 seals around the camera. It

has a 1/8000sec fastest shutter speed and a shooting rate of 5.2fps, as well as a 3in 921,000-dot screen and 72-segment evaluative metering. Basically, the Pentax K-7 has everything an enthusiast photographer would need. However, one of the biggest selling points is the fact the K-7 uses Pentax K-mount lenses, of which there are many that date back more than 30 years.

With the camera now costing around £380, and some really classic Pentax lenses costing far less than £100, the Pentax K-7 may be a better option than many entry-level cameras for those on a budget.

AT A GLANCE

- Original RRP £1,200
- Used price £380
- Tested 15 August 2009

KEY POINTS

- 14.6-million-pixel CMOS sensor
- ISO 100-6400
- In-camera stabilisation

PANASONIC LUMIX DMC-LX3

ALTHOUGH the resolution of the Panasonic Lumix DMC-LX3 is the same as the current LX5, the compact cameras do differ in their respective zoom lenses. The newer camera uses a 24-90mm optic, which is a longer maximum focal length than the 24-60mm lens used in the LX3. However, don't let this put you off.

Like most compact cameras, the 10.1-million-pixel sensor of the LX3 performs well at sensitivities up to ISO 400, and the focal length of the zoom makes it ideal for travel, documentary and casual portrait photography, especially with the lens's built-in optical stabilisation. It is significantly smaller than the Canon PowerShot G11 (see left) and as such as an ideal travel companion.

Currently, the LX5 retails for around £350, but a used LX3 will set you back less than half that amount.

AT A GLANCE

- Original RRP £399
- Used price £120
- Tested 20 September 2008

KEY POINTS

- 10.1-million-pixel, 1/1.63 CCD sensor
- 24-60mm f/2-2.8 equivalent zoom lens
- Optical Image Stabilisation



SONY ALPHA 700

THE ALPHA 700 was the camera with which Sony launched its intentions to become a major player in the DSLR market. At the heart of the camera is a 12.25-million-pixel resolution sensor, and while the 700 had the difficult task of trying to compete with such cameras as the Nikon D300, it had a number of features that made it a firm favourite among Konica Minolta users waiting patiently for their next enthusiast DSLR.

At the time of its release the Sony Alpha 700's 3in, 920,000-dot screen was class leading, and only matched by the Nikon D300 and D3 cameras. Another great feature is the in-camera image stabilisation, something lacking in Canon and Nikon cameras.

With a 1/8000sec fastest shutter speed, a sensitivity range of ISO 100-6400 and a 5fps shooting rate, the Alpha 700 can still cut it as a good enthusiast or a great entry-level DSLR. Expect to pay around £340 for an Alpha 700 body.

AT A GLANCE

- Original RRP £999
- Used price £340
- Tested 3 November 2008

KEY POINTS

- 12.25-million-pixel sensor
- 3in, 920,000-dot LCD screen
- 1/8000sec maximum shutter speed





FUJI FINEPIX S5 PRO

BASED on the body of the Nikon D200, it is the sensor of the Fujifilm FinePix S5 Pro that warrants its place in this article. Fujifilm quotes the S5 Pro's sensor resolution as 12.34 million pixels, with 6.17 million S photodiodes and 6.17 million R photodiodes. Basically, the sensor outputs a 6-million-pixel image, as it has 6 million photosites, but each photosite has two different sized photodiodes that allow for a greater dynamic range to be captured. Even five years after release its 13.5EV dynamic range, as measured by DxO (www.dxomark.com), is bettered only by five DSLRs, all of which are newer. This is a great camera for landscape photographers, but it is also a popular camera for wedding photographers, where capturing detail without burning out highlights is an absolute necessity. If colour, contrast and dynamic range are more important to you than huge resolutions, the S5 Pro is an excellent camera, especially given that it uses Nikon F-mount lenses.

Prices vary, with one recently selling on eBay for just £242.99, but expect to pay around £380 for one in reasonable condition.

AT A GLANCE

- Original RRP £1,250
- Used price £380
- Tested 17 March 2007

KEY POINTS

- 6-million-pixel sensor with 12 million photodiodes
- Based on Nikon D200
- Nikon F lens mount



CANON EOS 50D

ALTHOUGH it has now been replaced by the Canon EOS 60D, the EOS 50D is still a great camera for enthusiast photographers. It features a 15.1-million-pixel CMOS sensor, 14-bit raw files, 35-zone metering, a sensitivity range of ISO 100-12,800 and a shooting rate of more than 6fps. Unlike the EOS 60D, the older camera has a magnesium-alloy body rather than a polycarbonate body.

What is most interesting, though, is that the EOS 50D's resolution is higher than the current EOS 1100D entry-level camera, with a stronger and more refined body. Those looking for a back-up to a Canon EOS 5D Mark II or III, or even an entry-level camera, should consider the EOS 50D, especially considering that second-hand it can be bought for around £400.

AT A GLANCE

- Original RRP £1,499.99
- Used price £400
- Tested 11 October 2009

KEY POINTS

- 15.1-million-pixel CMOS sensor
- ISO 100-12,800
- 6fps shooting rate





CANON EOS 5D

ALTHOUGH the Canon EOS 5D looks a bit dated compared to the latest EOS 5D Mark III, remember that at its heart is still a 12.8-million-pixel, full-frame CMOS sensor. It may lack video capture and high-sensitivity settings, but for portrait, landscape and travel photographers it is an extremely capable camera, with a huge range of Canon EF lenses available for use.

With many EOS 5D users trading in their cameras for the EOS 5D Mark II, there are plenty of used examples of the EOS 5D for sale, and if you hunt around you can find them for around £600. This makes them an absolute bargain when you consider that just a few years ago this was the camera of choice for enthusiast and semi-professional photographers.

AT A GLANCE

- Original RRP £2,540
- Used price £600
- Tested 5 November 2005

KEY POINTS

- 12.8-million-pixel full-frame CMOS sensor
- 9-point AF
- ISO 50-3200

CANON EOS 5D MARK II

VOTED the number one camera of all time by AP readers, the Canon EOS 5D Mark II has been the camera of choice for many enthusiast and professional photographers since its release. With a 21.1-million-pixel CMOS sensor that is able of capturing fine details, a sensitivity range of ISO 100-25,600 and professional-quality HD video capture, the 5D Mark II fulfils the basic needs of all but the most specialist photographers.

The camera's nine selectable AF points may leave it lacking for sports and action photography, and this has been improved in the new Canon EOS 5D Mark III, which has 61 AF points. However, the new 5D Mark III costs just under £3,000, while the EOS 5D Mark II can be found for £1,300. No doubt there will be plenty of photographers upgrading to the new camera, so expect to see more EOS 5D Mark II models available shortly. The high-resolution sensor will be more than enough more than enough for enthusiast photographers.

AT A GLANCE

- Original RRP £2,100
- Used price £1,300
- Tested 17 January 2009

KEY POINTS

- 21.1-million-pixel CMOS sensor
- ISO 100-25,600



NIKON D3

AS ONE of the greatest cameras of all time as voted by AP readers, the Nikon D3 has set the standard for professional DSLRs for the past few years. With excellent performance in low light and at high sensitivities, the D3 and its 12.1-million-pixel full-frame sensor is still the camera of choice for many professionals, despite the camera now been succeeded by the D3S and more recently the Nikon D4.

The D3S improved upon the low-light response, with an impressive ISO 102,400 sensitivity, and the D4 has taken this 1EV further with a top

sensitivity of ISO 204,800. Most of the features of the D3S are identical to the D3, and many of the improved features of the Nikon D4, such as the 91,000-pixel metering system and improved AF will go largely unnoticed to the enthusiast photographer. The superb image quality of the D3 makes it still makes it one of the best DSLRs around, even more than four years after its release. Best of all, it can be bought for as little as £1,700. While this is still a formidable price, it is far cheaper than a used Nikon D3S, which is around £2,500, and a new Nikon D4, which is a hefty £5,289.

AT A GLANCE

- Original RRP £3,399
- Used price £1,700-£2,100
- Tested 17 November 2007

KEY POINTS

- 12.1-million-pixel full-frame sensor
- ISO 100-25,600

Bargain buys

Ivor Matanle suggests some great-value second-hand film cameras, while repairer **Ed Trzoska** points out some of the problems to watch out for

THERE are some brilliant film cameras available on the second-hand market. Whether you want a traditional 35mm SLR, a coupled rangefinder camera, a multi-mode manual-focus camera, a nice little number with autofocus or an opportunity to enjoy medium-format, the bargains are there to be found. Before you start looking, though, get some basic facts straight.

Never buy on price alone. Unreliability is expensive, and repairs might easily triple the price you pay –

assuming that the repairer can get parts and fix the problem. It pays to ask an experienced repairer what is most likely to go wrong with that particular camera and whether it could probably be repaired.

So that's what I did. I emailed a list of 18 cameras, three in each of six broad categories, to repairer Ed Trzoska. His replies agreed with three of my suggestions, but improved on the other three. These are the results of our deliberations.

RICOH 500G

NOT EVERYONE wants an SLR. Coupled-rangefinder cameras can be light, pocketable and fast to use. Surprisingly good rangefinder compacts that will not break the bank are the Konica C35, the Olympus 35RC and the Canonet QL17 Mark III, but even better value is the Ricoh 500G.

Back in 1972, Ricoh of Japan marketed this diminutive rangefinder camera, made by Ricoh's manufacturing subsidiary in Taiwan. Fitted with a high-resolution 40mm f/2.8 Rikenon lens and with either manual exposure control or shutter-priority automatic exposure, the Ricoh 500G was a fast way to achieve remarkably good results.

Apart from some light-trapping issues, the Ricoh 500G usually just keeps on working. Recent sales on eBay have been at prices under £20-£25. It is, according to Ed, usually repairable if anything goes amiss.



PENTAX K1000

ED'S STRONGEST recommendation was to include the Pentax K1000, one of the early K-bayonet series of cameras launched by Asahi in 1975. The K1000 appeared in 1976 and, in two successive slightly changed versions, remained in production until 1997. That the K1000 lasted so long was mainly because of its adoption for teaching photography by universities and colleges. In the UK, few photography graduates of the past 35 years did not use a Pentax K1000 at some time during their photographic education, and Ed still maintains dozens of them for colleges in the Midlands. The Pentax K1000 has straightforward open-aperture, through-the-lens exposure metering using the tried-and-trusted match-needle technique. There is no automation and no choice of exposure modes.

The Pentax K-bayonet mount provides access to hundreds of prime and zoom lenses from many manufacturers. A K1000 with the usual 50mm f/2 Pentax lens will probably cost around £40 at a camera fair, and additional independent lenses are available from £5 upwards, or £25 upwards for genuine Pentax lenses. That's great value.

ED'S COMMENTS

A reliable and robust camera, the K1000 is essentially a Pentax Spotmatic with a bayonet mount and no delay action, using the readily available LR44 battery. The last version, that states that it is 'Made in China', is best avoided due to poor quality.

POINTS TO CHECK

Tapering shutters are common, indicating the need for a service. Meters are often dead, which is usually a wiring issue. Gears can be worn in the film-transport mechanism, so load a film and if the wind-on is rough or stiff, don't buy it.



CANON A-1

THE WORLD'S first fully programmed SLR, the Canon A-1, appeared in 1978. This design became the benchmark for other manufacturers for the following six years or so. The A-1 had five alternative automatic exposure modes plus manual metered exposure, but the key difference was that all its functions were achieved digitally by a programmable logic array processing the data from the controls and exposure system.

The A-1 is usually reliable and remains a joy to use. With the usual 50mm f/1.8 Canon (new) FD lens, an A-1 will probably cost £65-£100 for a serviced example, but is probably best bought from a shop or at a camera fair where you can try before you buy.

ED'S COMMENTS

The Ricoh 500G is a very compact coupled-rangefinder 35mm camera, with manual and auto settings plus a superb lens. It was later replaced by the 500GX, which is essentially the same camera with a couple of extra features.

POINTS TO CHECK

The inside of the film door is covered with light-trapping foam that often deteriorates and is a lot of work to replace. The lens/shutter assembly is held together by screws that can work loose. The meters are sometimes dead, which is usually a wiring issue.



YASHICA MAT-124G

IF COUPLED-RANGEFINDER

cameras are not really your thing, you could consider a top value medium-format twin-lens reflex, such as the Yashica Mat-124G.

The 124G was the last of Yashica's long line of 12-on-120 Yashica Mat twin-lens reflexes and was made from 1970-1986. Like earlier Yashica Mat cameras, the 124G was equipped with the excellent four-element Yashinon lens and a between-lens leaf shutter with speeds from 1-1/500sec. It had an excellent CdS exposure meter and the ability to switch to 220, 24-exposure film. The all-black 124G is lighter than earlier Yashica TLRs, reliable and a great picture-making tool. A good example in full working order costs £120-£170, and you may pick up an example that includes the wideangle and telephoto supplementary lenses. Good used Rolleiflexes or Rolleicords would cost several times these figures.



ED'S COMMENTS

The Canon A-1 is generally reliable and takes the readily available 6V PX28 battery that lasts for ages.

POINTS TO CHECK

Listen for a high-pitched whine (the 'Canon squeak') when the shutter is released. This is caused when a gear-driven escapement that dampens the mirror movement needs lubrication. The A-1 battery door has a tendency to break and these were difficult for repairers to source, but patterns are now available online.

ED'S COMMENTS

The Yashica Mat-124G is a little 'plasticky' compared to Yashica's earlier offerings, but it still has quite a sound build quality. The CdS meter was made for the discontinued 1.35V mercury PX625 battery, but there are several alternative battery solutions available online.

POINTS TO CHECK

If the shutter becomes jammed, it is, in many cases, the delayed action (self-timer) that has failed, disabling the shutter release. The meter is sometimes found to be dead, but this is usually a wiring issue.

ED'S COMMENTS

The Mamiya 1000S is a well-built 645 SLR camera that has stood the test of time. It was the last of the old 645 series that were made of metal, but did not have the interchangeable backs of the later 'plastic' M645 Super. It is generally very reliable and takes the readily available 6V PX28 battery.

POINTS TO CHECK

A common fault with this model is the frame counter sticking or not returning to zero, which can lead to frame-spacing and film-transport problems. Film-door light traps are a pain to replace on this camera. The shutter is prone to tapering if the camera has not been serviced.

MAMIYA 645 1000S

THOSE who don't want a TLR might want to try a reliable, inexpensive 6x4.5cm SLR, such as the Mamiya 1000S. This camera was the last of the M645 line of robust metal-bodied 15-on-120 (6x4.5cm) single lens reflexes with focal-plane shutters made by Mamiya from 1975-1987, and the only version with a fastest shutter speed of 1/1000sec. They had interchangeable lenses and interchangeable viewfinders, but not interchangeable backs. The Mamiya M645 series was rather upstaged by the Bronica ETR series, also launched in 1976, which did have interchangeable backs, as did Mamiya's later plastic-bodied Mamiya Super models. Mamiya 1000S prices have remained comparatively low, and are terrific value. A 1000S with 80mm f/2.8 lens sold for £175 on eBay in April and they are often to be found at camera fairs, sometimes with the metering prism and/or motordrive.



CANON EOS 5

THE CANON EOS 5 was the sensation of the Photokina trade fair of 1992 and was produced until 2000. It was the first SLR to use five autofocus sensors and introduced Canon's user-calibrated eye-controlled autofocus function. The EOS 5 has a built-in pop-up flash, which is very useful for fill-in when shooting outdoor portraits against the light.

Shutter speeds are from 30-1/2000secs. Modes are set with the command dial on the left of the top plate, which must *never* be revolved without first pressing the release button in the centre of the dial. Recent eBay sales have shown EOS 5 bodies selling for about £21, and an EOS 5 with a 75mm-300mm Sigma zoom making £36, which is fantastic value if the items were as good as the vendors said they were. I have an EOS 5 and love using it.



ED'S COMMENTS

The Canon EOS 5 was a top-class, sophisticated multi-mode AF camera widely used by professionals.

POINTS TO CHECK

There was a design problem on early examples that caused the command dial on the camera top plate to fall apart and cease functioning. A modification was issued by Canon that resolved the issue. To my knowledge, there is no outward indication to show if the modified part has been fitted. If the command-dial operation feels rough or too 'notchy', do not buy the camera. Check that the shutter is not tapering, particularly on the higher speeds, as it is not unknown for the shutter blinds to become contaminated.

GENERAL BUYING ADVICE

'A HIGH percentage of cameras sent to me for repair show signs of previous, often inexpert repair attempts and it is common to find broken or even missing parts, probably because of information (and misinformation) available on the internet that makes repairs seem easy,' says Ed. 'In reality, repairs are only easy if you have the necessary skills, the required tools and whatever

replacement parts are needed. If buying online, buy from somebody who has a track record of selling cameras, and always ask whether a "recent CLA" [clean, lubricate, adjust] was a professional service, and who did it.

'Battery-compartment corrosion is very common because many cameras are left for years with the batteries still inside. In many

cases, even if there is no sign of corrosion or battery leakage, the fumes emitted from the batteries can rot the wiring. The main wire from the battery box to the circuit board is often just a plastic tube full of dust.

'Remember that "mint" cameras are usually that way for a reason: very often they were put away because they were faulty.'

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LEICA M3 SINGLE WIND SER No 99220X CIRCA 1960	EXC+++ BOXED £575.00
LEICA M3 SINGLE WIND SER No 99110X CIRCA 1960	EXC+++ BOXED £599.00
LEICA CL BODY (JUST BEEN SERVICED)	MINT BOXED £495.00
LEICA II PRED DIAL SER No 08830X CIRCA 1936	MINT BOXED £495.00
LEICA II BLACK SER No 110830X CIRCA 1937	EXC+++ BOXED £475.00
LEICA II BODY SER No 08160X CIRCA 1945 NEEDS SERVICE	EXC+++ BOXED £179.00
LEICA M5 BODY & CASE CIRCA 1967	EXC+++ BOXED £799.00
LEICA 28mm 1/2 SUMMICRON ASPHERIC BLACK 6 BIT	MINT BOXED £2,395.00
LEICA 28mm 1/2 ELMARIT M BLACK (1809)	MINT BOXED £995.00
LEICA 35mm 1/2.8 ELMARIT CHROME - M (LATEST VERSION)	MINT BOXED £995.00
LEICA 35mm 1/2.8 SUMMARON M SER No 159440X	MINT + FILTER £479.00
LEICA 50mm 1/2.5 SUMMARIT M (LATEST LENS) 6 BIT	MINT BOXED AS NEW £845.00
LEICA 50mm 1/2.5 SUMMARIT M BLACK	EXC+++ BOXED £775.00
LEICA 90mm 1/4 ELMAR CHROME M MOUNT	MINT IN KEEPER £185.00
LEICA 135mm 1/4.5 Hektor + HOOD M MOUNT	EXC+++ BOXED £99.00
LEICA 135mm 1/2.8 ELMARIT M FOR M3	MINT BOXED £345.00
LEICA 5cm 1/1.5 SUMMARIT SCREW (SUPERB CONDITION)	MINT IN KEEPER £495.00
LEICA 5cm 1/2 SUMMARIT COLL SCREW + M MOUNT	MINT BOXED £299.00
LEICA 5cm 1/2 SUMMARIT SCREW	MINT BOXED £195.00
LEICA 90mm 1/4 ELMAR CHROME SCREW	MINT IN KEEPER £159.00
LEICA 9cm 1/4 HEAD + 16467 FOC MOUNT FOR VISO	MINT BOXED £199.00
LEICA 135mm 1/4.5 Hektor + HOOD SCREW	EXC+++ BOXED £99.00
LEICA SP20 FLASH + CASE	MINT BOXED £89.00
LEICA SP20 FLASH	MINT BOXED £70.00
LEICA EPC LEATHER CASE (14505) FOR M6/METTLER M7	MINT BOXED £99.00
LEICA VIEWFINDER MAGNIFIER M1.4X (UNUSED)	MINT BOXED AS NEW £169.00
LEICA RB BODY BLACK COMP WITH ALL PAPERWORK	MINT BOXED £499.00
LEICA RB BODY BLACK	EXC+++ BOXED £499.00
LEICAFLEX SL BODY CHROME	MINT BOXED £299.00
LEICA 21mm 1/4 SUPER ANGILOM R	MINT BOXED £599.00
LEICA 35mm 1/2.8 ELMARIT R 3 CAM	MINT BOXED £299.00
LEICA 50mm 1/2 SUMMICRON R 3 CAM	MINT BOXED £345.00
LEICA 50mm 1/2 SUMMICRON R 3 CAM + LEITZ 55MM UV	MINT + FILTER £325.00
LEICA 50mm 1/2.8 MACRO-ELMARIT R ROM (UNUSED) (MINT BOXED AS NEW £999.00)	MINT BOXED £999.00
LEICA 100mm 1/2.8 APO MACRO ELMARIT R 3 CAM	EXC+++ BOXED £1,345.00
LEICA 180mm 1/4 ELMARIT R 3 CAM	EXC+++ BOXED £445.00
LEICA 28 - 70mm 1/3.5-4.5 VARIO ELMAR ROM	MINT BOXED AS NEW £445.00
LEICA 70 - 210mm 1/4 VARIO ELMAR R	EXC+++ BOXED £399.00
LEICA RB REMOTE CONTROL UNIT	MINT BOXED AS NEW £165.00
LEICA ANGLE FINDER R (14300)	MINT BOXED £99.00
LEICA DUOVID 8x + 12x 42 BINOCULARS GREEN + CASE	MINT BOXED £999.00
LEICA 8x 32 ULTRAVIO HD (LATEST NEW UNUSED)	MINT BOXED £399.00
LEICA 7x 42 TRIUMPH 84 BINOCULARS (UNUSED)	MINT BOXED AS NEW £699.00
CANON 7x 50 BINOCULARS CIRCA 1960 REALLY BRIGHT	EXC+++ BOXED £99.00
CANON 10x 30 IMAGE STABILISING BINOCULARS	MINT BOXED £235.00
MINOX 10x 25 BP COMPACT BINOCULARS + CASE	MINT BOXED £125.00
ZEISS 8x 308 BINOCULARS	MINT BOXED £225.00
LEICA APO-TELEVID 65 ANGLE + 25-50 ASP ERECT	MINT BOXED + CASES £1,799.00

Voigtlander Screw & Bayonet for Leica M etc

VOIGTLANDER BESSA R4a 21,25,28,35,50 FRAMES (RAPE)	MINT BOXED £525.00
VOIGTLANDER 15mm 1/4.5 S/W HELIAR ASP + FOR SIL	MINT BOXED AS NEW £295.00
VOIGTLANDER 35mm 1/2.7 ULTRON ASPHERIC	MINT BOXED £369.00
VOIGTLANDER 28mm 1/9 ULTRON + HOOD	MINT BOXED £375.00
VOIGTLANDER 28mm 1/3.5 COLOR SKOPAR + FINDER	MINT BOXED £345.00
VOIGTLANDER 50mm 1/2.5 COLOR SKOPAR SCREW	MINT BOXED £225.00
VOIGTLANDER 75mm 1/1.8 HELIAR CLASS VM M MOUNT	MINT BOXED AS NEW £475.00
VOIGTLANDER 90mm 1/3.5 APO LANTHAR (BLK)	MINT BOXED AS NEW £235.00
VOIGTLANDER BESSA SIDE GRP	MINT BOXED £45.00
VOIGTLANDER BESSA WINDER / GRP FOR T 8 R2	MINT BOXED £115.00
VOIGTLANDER ANGLE FINDER + 15.21,25mm ADAPTOR	MINT BOXED AS NEW £245.00

Medium & Large Format

BRONICA RF 45mm 1/4 ZENONON FOR 645 RF + FINDER	MINT BOXED £399.00
BRONICA RF 20 FLASH FOR RF 645	MINT BOXED £115.00
BRONICA 150mm 1/3.5 ZENONON E MC	MINT BOXED £149.00
BRONICA 150mm 1/3.5 ZENONON E MC	MINT BOXED £129.00
BRONICA 150mm 1/4 PE	MINT BOXED £125.00
BRONICA 150mm F4 E	MINT BOXED £99.00
BRONICA ETN 120 BACK	MINT BOXED £79.00

BRONICA PLAIN PRISM FOR ETN/ETRS	MINT BOXED £89.00
BRONICA AEII PRISM FINDER	MINT BOXED £99.00
BRONICA 50mm 1/3.5 ZENONON S	EXC+++ BOXED £119.00
BRONICA 100mm 1/4 MACRO ZENONON PE	MINT BOXED £245.00
BRONICA 150mm 1/3.5 ZENONON S	MINT BOXED £165.00
BRONICA SQA 120 BACK	MINT BOXED £99.00
CONTAX MFB-2 POLAROID BACK FOR CONTAX 645	NEW £99.00
FUJI GW 670 MK II C/W 90mm 1/3.5 LENS	MINT BOXED £575.00
MAAMIYA 150mm 1/4.5 + HOOD FOR MAAMIYA 7/7II	MINT BOXED £675.00
MAAMIYA 65mm 1/4 SEKOR Z LENS FOR R2 + HOOD	MINT BOXED £159.00
MAAMIYA 65mm 1/4 LENS FOR R2	MINT BOXED £399.00
MAAMIYA 180mm 1/4.5 SEKOR Z W FOR R2	MINT BOXED £199.00
MAAMIYA 250mm 1/4.5 LENS FOR R2	MINT BOXED £195.00
MAAMIYA 150mm 1/3.5 AF FOR 645 AF	MINT BOXED £299.00
MAAMIYA 210mm 1/4 SEKOR C FOR 645	MINT BOXED £195.00
MAAMIYA RB 67 PRO S COMP WITH 90mm 1/3.5 + 120 BACK	EXC+++ BOXED £295.00
MAAMIYA 180mm 1/4.5 SEKOR FOR RB	MINT BOXED £199.00
MAAMIYA R2 67 PRO BACK	MINT BOXED £99.00
MAAMIYA R2 67 PRO II BACK	MINT BOXED £79.00
MAAMIYA R2 67 PHOTOGRAPHIC BODY BLACK	MINT BOXED £75.00
MAAMIYA 220 BACK FOR RB 67	MINT BOXED £95.00
PENTAX 55mm 1/3.5 TAKUMAR SMC FOR 645	MINT BOXED £299.00
PENTAX 55mm 1/2.8 FOR PENTAX 645	MINT BOXED £199.00
PENTAX 150mm 1/3.5 FOR PENTAX 645	MINT BOXED £199.00

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HASSELBLAD 503 C/W GOLD SUPREME ONLY 500	MINT BOXED UNUSED £4,995.00
HASSELBLAD 503CX COMP WITH 80mm CF + A12 BACK	MINT BOXED £2,995.00
HASSELBLAD 503 C/W BODY + WLF	MINT BOXED £4,995.00
HASSELBLAD 500CM BODY WITH 80mm 1/2.8 T + HOOD	MINT BOXED £695.00
HASSELBLAD 90mm 1/4 FOR XPM	MINT IN KEEPER £365.00
HASSELBLAD 503 CX WITH 80mm CF + BACK + WLF	EXC+++ BOXED £1,295.00
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HASSELBLAD 50mm 1/4 CF FILE DISTAGON + HOOD	MINT BOXED £695.00
HASSELBLAD 50mm 1/4 CF DISTAGON + HOOD	MINT BOXED £575.00
HASSELBLAD 150mm 1/4 SONNAR CF	MINT BOXED £395.00
HASSELBLAD 150mm 1/4 SONNAR CF	EXC+++ BOXED £375.00
HASSELBLAD 135mm 1/2.8 AIS	EXC+++ BOXED £99.00
HASSELBLAD C/W WINDER + REMOTE	MINT BOXED £299.00
HASSELBLAD PLAIN PRISM	EXC+++ BOXED £75.00
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HASSELBLAD 500CM/503 WLF BLACK	MINT BOXED £125.00
HASSELBLAD EXTENSION TUBE 16E F	MINT BOXED £75.00

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NIKON F5 BODY SUPERB EXAMPLE LOW USE	MINT BOXED £975.00
NIKON F5 BODY	MINT BOXED £475.00
NIKON F5 BODY	MINT BOXED £375.00
NIKON F4 BODY	EXC+++ BOXED £199.00
NIKON F100 BODY COMPLETE WITH INSTRUCTIONS	MINT BOXED £225.00
NIKON F90 BODY + MB 10 GRP	EXC+++



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